THESIS

SMALL ENSEMBLES
ENTARY MUSIC EDUCATION

Phyllis J. Perry
·r of Music Education
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BOSTON UNIVERSITY

COLLEGE OF MUSIC

Thesis

SMALL ENSEMBLES

IN ELEMENTARY MUSIC EDUCATION

by

Phyllis J. Perry
B.M., Houghton College, 1946

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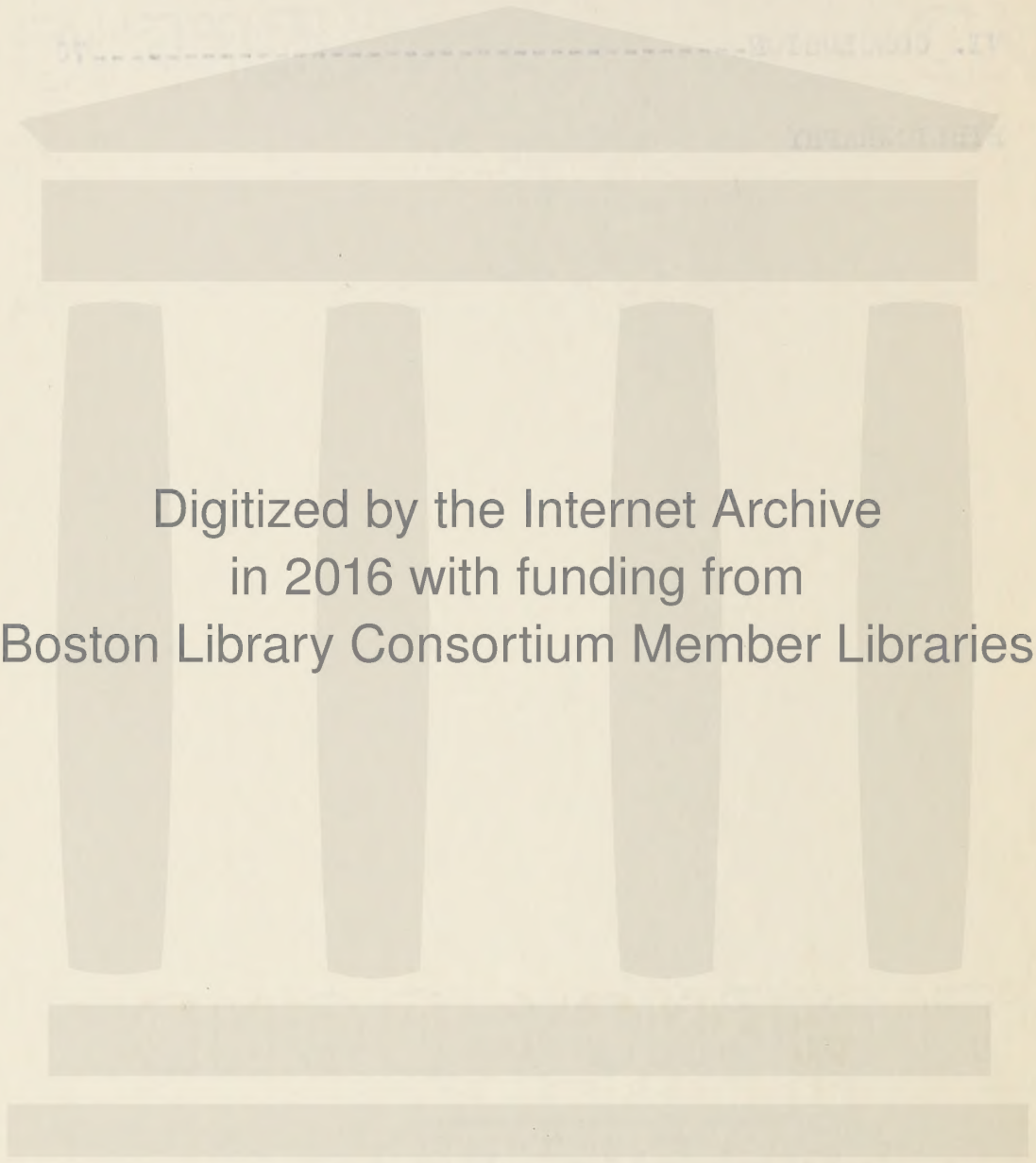

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CHAPTER I

INTRODUCTION

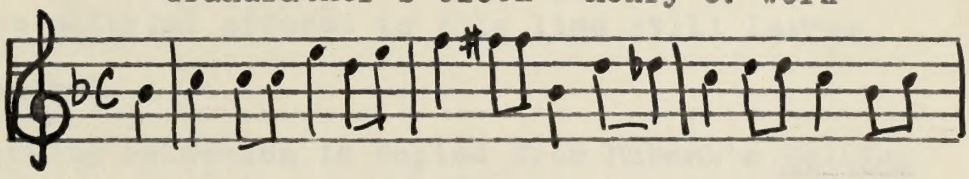
Many of our modern texts for beginning instrumentalists fail to provide ensemble music that is both interesting and elementary.

In an effort to product vital, attractive material, many of our publishers print music that is much too difficult for the beginning student. On the other hand, error is frequently made in the opposite direction. In striving for simplicity, they sacrifice all elements of interest.

A quotation from a pamphlet put out by a well-known music publisher[1] advertises: "Students have no difficulty in playing Ensemble Time after just a few months of study." However, an analysis of the music presented in the above text[2] shows that this statement is an exaggeration. The following passages form a representative sample of the arrangements included in Ensemble Time.

"Grandfather's Clock"--Henry C. Work

2nd Clarinet

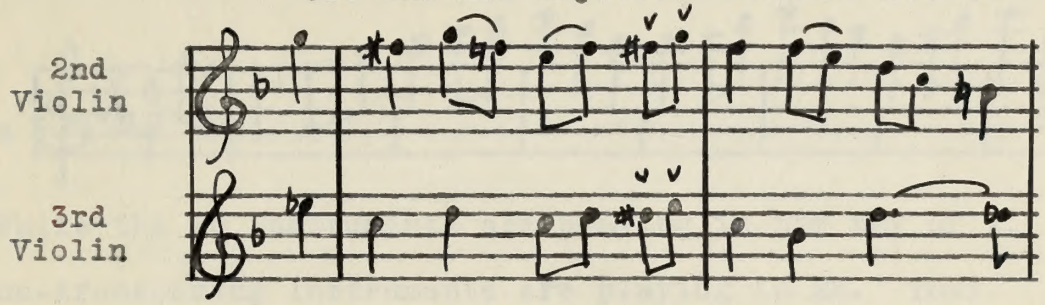


This piece is to be played "scherzando" and would necessitate using substitute fingering for the C which follows Db.

1. Rubank, Inc., Chicago 12, Illinois
2. Whistler and Hummel, Ensemble Time

Substitute fingerings and chromatic passages in fast tempo are not usually expected during the early months of study.

"One and All Rejoice"--Richard Massie



The greatest problem for the beginning violinist is intonation. Both of these passages are difficult for the first year violin student.

Many other similar examples could be cited.

Most of the available ensemble literature is arranged in duets, trios or quartets for like instruments; and such organization provides a valuable contribution toward successful class work. Music educators are becoming increasingly aware of the need for the more complete musical experience that may be afforded by ensemble work in varied instrumental combinations. Although music publishers have tried to meet this need, the material offered in this line still leaves much to be desired.

The following selection is copied from Rubank's Holiday Collection.[1] The pieces in this collection are playable as solo, duet, trio or quartet, by any combination of instruments.

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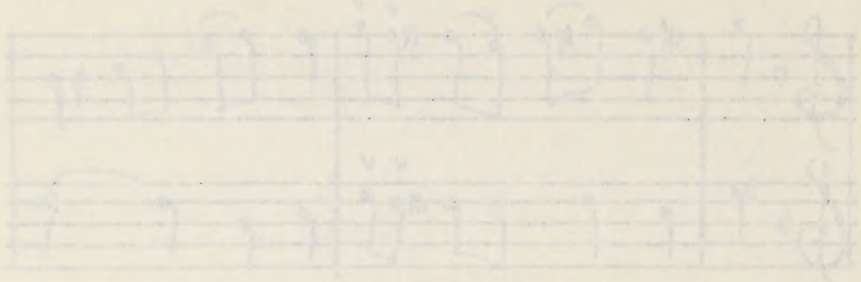
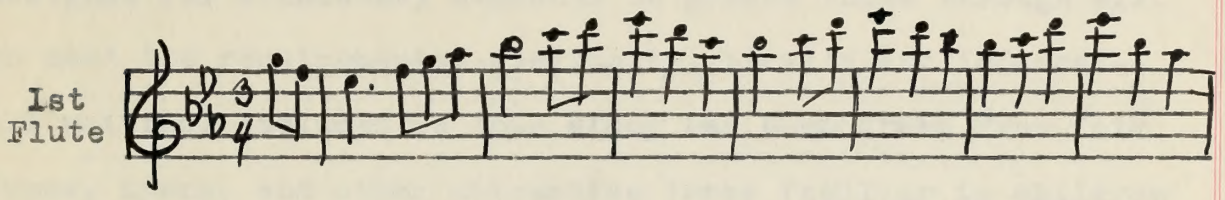
1. E. DeLamater, Holiday Collection, Rubank, Inc.


2nd
Violin
3rd
Violin

In trying to include so many instrumental possibilities the necessary quality--simplicity--has been sacrificed.

"The First Noel"--Traditional



While the Bb instruments are playing in the key of F, the non-transposing instruments are playing in Eb. This passage is high and with three flats it is difficult for the average beginning flutist in the elementary grades.

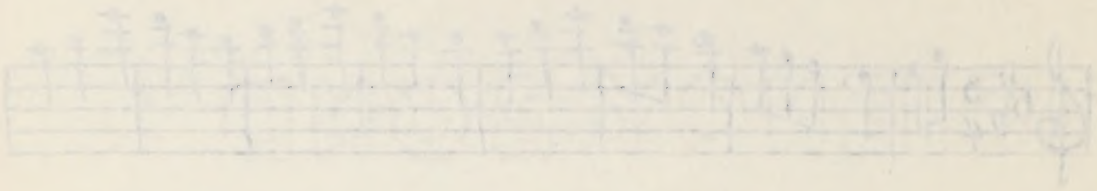
Most elementary ensemble music does not include piano. When a piano part is included it usually requires a technical proficiency far beyond the reach of elementary pupils. This is because it is assumed that the teacher will play the piano. It is only fair that the young pianists should also have the valuable experience of playing with others.

According to the above, our ensemble literature for beginning students needs revision in several areas. Most important are the following:

(1) An adequate supply of ensemble music which requires elementary technique.

(2) Pieces in which all instruments play equally attractive parts.

(3) Piano accompaniments written to the ability level of elementary pupils.



In recognition of these needs, the author has included in the following pages 28 samples of ensemble arrangements designed for elementary students in grades three through six. To meet the requirements--simplicity, brevity and interest--all material included in this study has been drawn from folk tunes, hymns, and other attractive tunes familiar to children in these grades.

CHAPTER II

EDUCATIONAL VALUES OF SMALL ENSEMBLES

> "Certainly the values of participating in chamber music groups are so significant, certainly this activity is so defensible not as a rare product or end but as an educational means of developing good musicianship, that we ought to be able to include some beginners, some fairly well started players, and some who are advanced. We are dealing here not with a select activity for a few but a powerful educational force for many."1/

Ensemble playing demands cooperation. Each player must be both leader and follower. He must assume the responsibilities of a soloist when his part is most important, but must subordinate himself at the right time and provide accompaniment. He must actually hear what is happening in all the parts all the time.

Playing in a small group tends to develop consideration and appreciation of others. Each player is stimulated to do his best because the effectiveness of the group depends on him. As there is only one player to a part, there is more individual responsibility. The emphasis is on initiative and individual intelligence. This phase of education should influence the pupil from the very beginning.

Individual differences are given a chance to develop at their levels. Children of similar abilities are enabled to

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1. Dykema and Gehrkens, The Teaching and Administration of High School Music, p. 194

play and advance with others of the same level of ability.

> "Whether or not the players in these small groups make music a vocation or an avocation, they are receiving valuable educational training in persistence, accuracy, and adaptation--qualities valuable not only in music, but in every field of endeavor. Making chamber music beautiful demands teamwork of a high order. Moreover, even in its elementary stages, it is favorable to the developing of a type of self criticism, of self education which results in a recreative activity that often continues far beyond school years." 1/

For the most part our students have not learned how to just have fun with music. In theory at least, the school exists for the pupils, but too often they are trained solely for what they can contribute to the school music organizations rather than with any vision for their future after school days are over. Both vocalists and instrumentalists should learn how to "barber shop" in small groups. Our instrumentalists should learn early to transpose to facilitate playing in varied combinations.

Ensemble training is directed toward making the players independent of the teacher rather than subordinate to him.

> "The more the responsibility for adequate results can be placed upon the players than upon the teacher, the more educational and the more far-reaching the activity will be." 2/

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1. Dykema and Gehrkens, op. cit., p. 181
2. Ibid, p. 197

Social Values of Ensemble Training

> "Music is essentially a social art. One makes it for other people. One makes it with other people. And although one certainly can enjoy it alone, the sharing of musical pleasure tends to increase it."[1]

There is no end of delight to be found by any small, instrumentally well-balanced group, no matter how elementary it is. "Even if the group never becomes proficient enough to appear in public, the main objective--appreciation--has been accomplished if the players enjoy the music and the experience of playing together."[2] Public performance should serve mainly as an incentive to the fine performance of worthwhile music.

When children play instruments together they experience the need for cooperation and working together. Even the child will be convinced that two or more cannot play together without true rhythm, intonation, and a good solid tone.

The children should be encouraged to play for each other, not only at formal programs, but informally, solos, piano duets, and little ensembles. These small ensembles give more pleasure and carry over more directly into out-of-school music than any other phase of school music. "Only as students learn to make music for themselves can they be sure

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1. Mursell, "Give Your Child Music", Parents Magazine, May, 1947
2. Warren, "Chamber Music in the School Program", Music Educators' Journal, Feb., 1939

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1. Murrell, "Give Your Child Music", Parents Magazine, May, 1947
2. Warren, "Chamber Music in the School Program", Music Educators' Journal, Feb., 1939

that after they leave school they will have music wherever they go."[1]

An interesting example of the possibilities of small groups is found at the Campus School of Iowa State Teachers College in Cedar Falls, Iowa, where Mr. Melvin Schneider is getting amazing results with children of five and six. He was interested in both children and music and set out to bring harmony into their relationship. He proposed to cut out the awful boredom of practicing alone and bring team spirit forward as much as possible.

The children are divided into string quartets and quintets. They start with strings rather than the piano because they have to hear the right pitch and adjust their fingers to the correct place on the string. "Getting music out of a fiddle is an entirely personal achievement."[2]

> "Schneider's kindergartners and preschoolers come together with their comrades for a fascinating, clubby half hour of nice noise which gives each child, as he fingers his instrument and saws with his bow a real sense of accomplishment. He is proud that he can do something difficult. Out of such small triumphs come many by-products. The sly child becomes self-confident. The little outlaw becomes an adjusted member of society. The daydreamer pays attention. All gain greater muscular coordination and skill. And as their work becomes more complex, extending to two-part vocal harmony and then the four-part harmony of a string quartet, they develop powers of concentration which aid them in all their school work."[3]

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1. Dykema and Gehrkens, op. cit., p. 191
2. Carpenter and Kent, "They Learn to Fiddle at Five", Reader's Digest, Aug., 1947
3. Ibid

At the end of a year of playing quartets these tiny pupils can read notes and identify major and minor thirds and chords when played on the piano, a feat which stumps most of their parents.[1]

> Herein is found the secret of mixing children and music together into a charming and delightful concoction. Just take four or five kindergarten children, mix well with an equal number of pint-sized instruments, add songs they can understand, and a piano accompaniment; frost the whole with smiles and games, and presto! The young'uns will beg for their music lesson and will grow up loving music."[2]

Musical Values of Ensemble Training

"Music making in small groups offers the best chances for training in musicianship."[3]

> "As compared with band and orchestra, the small ensemble furnishes the specific type of musicianship building which directors agree makes for finer bands and orchestras. Sensitivity in listening and performing are developed by the performers in well organized small groups, this to a greater degree than is possible in the large group."[4]

In a small group where the parts do not have to be doubled, each can hear his own part and each of the other parts. Every tone is essential. "Quiet, rather than noise, is the chief means of obtaining effects." It is a unified

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1. Stewart, "Canceling the Drudgery in Music Practice", The Etude, Oct., 1948
2. Ibid
3. Kortschak, Hugo, "Chamber Music and its Role in Music Education", The Etude, Feb., 1948
4. Waln, G. E., "More About Ensemble Playing", Music Educators' Journal, April, 1944

whole, yet each player remains individual. This is unlike the soloist who is a whole in himself or the orchestra which loses individuality in numbers and is held together by the personality of the conductor.

Elementary material played by beginners can be beautiful and satisfying but it requires careful, attentive listening of the players. Children can realize the delight of playing well by being led through their own interests into doing so. "Surprise them with it. Don't preach." We must "start where the people are, and continue where they are as they go forward."[1] "This music must be the music that appeals to him in the environment in which he lives. Do not get above him, do not get away from him, but all the time keep with him."[2]

We must work at their level, but "is there any reason why we should not try to raise them to a better level, and to reveal to them things of which they do not dream?"[3]

> "Of course musical discrimination can only be established by a process of growth. One must start with the immediate, the crude, the imperfect. One cannot force standards of taste in a series of fixed lessons. One can only bring about their evolution through a series of revealing and commanding developmental experiences. But the point is that when tackled in these terms the job can be done. Musical responsiveness is

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1. Zanzig, Augustus, Music in American Life, p. 202
2. Driver, L. L., "Music Education in Rural Communities", MENC Yearbook, 1932
3. Mursell, James, Education for Musical Growth, p. 190

> fundamental to human nature, and it can be developed into discriminations which rise far above the gutter level. Not always, to be sure, and not with everyone. There will be resistances too stubborn, negative influences too strong to be overcome. Also we shall not seldom be defeated by our own limitations and mistakes. These, however, are among the inevitabilities which we must face. All we can ask is a policy which has in it the sure promise of reasonable success. And when we remember the universal and profound appeal of the art which we serve, we cannot deny that so much is possible."1/

Civic Values of Ensemble Training

In the Home

"Family music is not likely to commence or flourish without leadership and example from the parents."2/ We may teach a child to play an instrument, to value good music, but this will be of little use if his parents have low musical standards and no interest in making a place for music in the home.

> "In the eighteenth century no home of a European family of the nobility was regarded as complete without its small orchestra, and in an earlier time the singing of madrigals was as common a home activity as the playing of cards has become in our own day."3/

Musical activities for the parents might be sponsored

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1. Ibid, p. 191
2. Zanzig, op. cit., p. 387
3. Ibid, p. 395

by the Parent-Teacher Association or adult evening classes at the school. Our school gatherings can have orchestras of adults to provide a portion of the program while the school children provide the rest. Parental interest would promote "haus musik" in the home to supplement the ensemble work in the school.

Zanzig investigated the music played by family groups in two cities which were among the first in the nation with regard to the quality and quantity of music instruction in their schools.[1] The investigation showed an enormous variety and range of qualities in music. It is admitted that the boys and girls who play instruments do very likely as a whole represent a larger proportion of musical and otherwise cultured families than any other group of children do. The record is not complimentary to school music teachers and parents.

Small ensembles are at their best in the home. The combination of instruments isn't always the best, but results in much pleasure for the participants. "There is no greater fun in music than such amateur instrumental playing."[2]

> "Teachers will feel fully rewarded for their efforts in behalf of chamber music, if, aside from professional aims, they have contributed to bringing back this form of musical enjoyment to where it originated, the family."[3]

1. Ibid, p. 299
2. Spaeth, Sigmund, Music for Everybody, p. 58
3. Kortschak, op. cit.

In Church Life

The Psalmist exhorts us to praise the Lord "with the sound of the trumpet; praise him with the psaltery and harp. . praise him with the stringed instruments and organs."[1]

"No musical voice is more beautiful or devotional than that of the violin or the violoncello, judiciously accompanied on the organ. . . The effect of stringed instruments under the great dome is like nothing else."[2]

When the center of musical interest is transferred to the homes where only a few players are needed, our Sunday Schools and churches can have players as well as singers for the hymns and chorales. The use of instruments would increase the attractiveness of the Sunday School for both the players and for those who listen or sing with them.

The possibilities of small ensembles in church are far greater than most of us have attempted to realize. Musical instruments have been used in connection with religious services from the earliest times. Old Testament accounts tell us of the importance of instruments and the great number and variety used.

In attempting to improve the music in the church by the use of instruments, the common mistake is to drown out the singing by excessive instrumental support.

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1. Psalm 150, The Bible
2. Shuttleworth, H. C., The Place of Music in Public Worship, p. 59

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1. Psalm 150. The Bible
2. Shuttleworth, H. C.. The Place of Music in Public Worship. p. 59

The question of what shall be played besides hymn tunes is one which requires tact and discernment. The criterion should be--does the divine beauty of the music help to lead those present nearer to God?

"For the common things of every day
God gave men speech in the common way,
And He gave to the poets words to reveal
The deeper things men think and feel;
But for heights and depths no word could reach,
God gave men MUSIC--the soul's own speech."
(Anonymous)

In the Community

An ensemble player can find opportunities in the musical life of the community. Usually the player whose sole instrumental outlet is through the large group, lays his instrument down when school days are over. Among the community activities which often call for small ensembles are such groups as the Parent-Teacher Association, Grange, Home Bureau, etc. Ensembles can perform in quarters where neither an orchestra or band could be accommodated and for some occasions they are more appropriate.

CHAPTER III

ORGANIZATION OF ENSEMBLE GROUPS

> "In the actual working out of the course two aims should be kept in mind: the first, to develop quality of musical understanding and of interpretation; the second, to acquire fluency not only in technical reading but also in that kind of ready mental adaptability that good ensemble playing requires."1/

Within the Class Lesson

Since the reason for lack of ensembles in elementary schools is usually lack of time, or in some cases, poor use of time, the most logical way to organize ensembles is in the class lessons. Classes are usually made up of like instruments and all the playing done in unison. Multiple quartets, trios, duos, etc., can be formed within the class. For example, in a violin class of eight, we can have two complete quartets or four duos. We can use interesting pieces for the groups to accompany the technique that they are learning at the time. Often there are pupils of different levels of ability in the same class. In this case, arrangements with parts of varied difficulty can be used. Because of the limited selection of material available for the beginning ensemble, much of the arranging will have to be done by the teacher.

The ensembles within the class would serve part of the

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1. Kortschak, op. cit.

need, but children should also have experience playing with different instruments. At the beginning the teacher could hear these ensembles composed of different instruments. When things are running smoothly it may be possible to turn the ensemble over to the best performer in the group. This pupil will continue to play his own part. Some schools have successfully used members of senior high school ensembles as assistant directors for the elementary school ensembles.

Human factors must be considered in forming these groups.

> "The guiding principle is that of bringing together different temperaments, but we must avoid the attempt to combine extremes. We will have aggressive children, children who tend to show off, stolid children, over excitable children. We must set up a group in which there is plenty of healthy divergence but in which the will to cooperate and work together will safely outweigh these divergences."1/

In the School Room

The organization of a small ensemble is most desirable in every schoolroom where there are two or more students who play musical instruments. These young instrumentalists would enjoy playing obligatos in the class singing periods. When the school undertakes a project involving a study of the manners and customs of foreign peoples, folk tunes which are characteristic of these countries may be played for the class.

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1. Hughes, Charles W., Chamber Music in the American Schools, p. 165

Transfer to Civic and Home Life

Even in the elementary stages pupils who live in the same neighborhood will enjoy playing together. Probably most of the neighborhood ensembles would be formed on the basis of friendship. These should be encouraged from the very beginning.

The ensemble should gather informally as much as possible, though periodically there should be faculty coaching. Teacher leadership is needed, but also the development of the will to play with others for the love and joy of it is very much needed. "Music must become so much a part of school life, that the child out of school will find it only natural to continue to make music, to listen to music, and to value music."[1]

> "It is more important to give a student a feeling for the value of music and something in the way of power to develop his performing abilities than to give him a ready made skill, imposed by rigid drill, with little regard as to how it is to be used or indeed whether it is to be used at all outside the school walls."[2]

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1. Hughes, op. cit., p. 45
2. Ibid, p. 46

CHAPTER IV

AVAILABLE MATERIAL FOR BEGINNING ENSEMBLES

WOODWIND DUETS

Two Clarinets

Composer	Composition	Pub.
Schubert, F.	Five Little Duets (training)	Mer
Voxman, arr.	Selected Duets (Volume I)	Ru
Keuffner	Fifty Progressive Duets (training)	CF-CB
Tallmadge and Lillya	56 Progressive Duets	Bel

Two Flutes

Tallmadge and Lillya	56 Progressive Duets	Bel

Two Oboes

Tallmadge and Lillya	56 Progressive Duets	Bel

WOODWIND TRIOS

Flute, Oboe, Clarinet

Uggen	Playwell Trios (collection)	PAS

WOODWIND QUARTETS

Four Flutes

Holmes, arr.	Flute Symphony (collection)	Ru

Four B♭ Clarinets

Holmes, arr.	Clarinet Symphony (collection)	Ru
Schubert-del Busto	Theme from D minor String Quartet	CF
Uggen	Playwell Trio and Quartet Album	PAS
Voxman, arr.	Ensemble Classics for Clarinet Quartets, Book I	Ru

Two B♭ Clarinets, Alto, and Bass Clarinet

Voxman, arr.	Ensemble Classics for Clarinet Quartets, Book II	Ru

Four Saxaphones

(Two Altos, Tenor, Baritone--2nd Tenor may be substituted for Baritone)

Beethoven	Hymn	GHM
Brahms	Lullaby	PP
Cheyette, arr.	Viennese Lullaby	PP
Holmes, arr.	Saxaphone Symphony (collection)	Ru

(Soprano, Alto, Tenor, Baritone)

Laurendeau, arr.	Collection of 25 Gospel Hymns	CF
_____	Collection of 20 Folk Songs two volumes	CF

BRASS DUETS

Two Trumpets

Arban-Clarke	Sixty Easy Duets	CB
Breck, Arr.	Christmas Joys (with piano)	CF
Carnaud	30 Easy Duets, revised by E.F.Goldman	CF
Shuebruk	20 Duets for Two Trumpets	CF

Cornet and Baritone or Trombone

Shuebruk	36 Favorite Home Duets	CF

Two Trombones or Baritones

Breck, arr.	Christmas Joys (with or without piano)	CF
Henning	24 Easy Duets	CF

BRASS TRIOS

Three Cornets or Three Trombones

Ostling	Trio Album	Bel

BRASS QUARTETS

Four Trumpets

Holmes, arr.	Trumpet Symphony (Album)	Ru
Mozart	Divertimenti (timp. ad lib.)	EHM
Tschaikowsky	March of the Tin Soldiers	GHM

Four Trombones

Long, arr.	Trombone Symphony (Album)	Ru

Two Trumpets, Horn, Trombone

(Trombone, Baritone or Cornet may be substituted on third part)

Beethoven	Minuet in G	Bar
Klemm	Summer Afternoon	GHM
Laurendeau, arr.	Collection of 25 Gospel Hymns	CF
Trinkhaus, arr.	Deep River	Wit
Voxman, arr.	Ensemble Classics for Brass Quartet Book I	Ru

Cornet and Baritone or Trombone

Shuebruk	36 Favorite Home Duets	CF

Two Trombones or Baritones

Breck, arr.	Christmas Joys (with or without piano)	CF
Henning	24 Easy Duets	CF

BRASS TRIOS

Three Cornets or Three Trombones

Oetling	Trio Album	Bel

BRASS QUARTETS

Four Trumpets

Holmes, arr.	Trumpet Symphony (Album)	Ru
Mozart	Divertimenti (timp. ad lib.)	KHM
Tschaikowsky	March of the Tin Soldiers	GHM

Four Trombones

Long, arr.	Trombone Symphony (Album)	Ru

Two Trumpets, Horn, Trombone

(Trombone, Baritone or Cornet may be subetituted on third part)

Beethoven	Minuet in C	Bar
Klemm	Summer Afternoon	GHM
Laurendeau, arr.	Collection of 25 Gospel Hymns	CF
Trinkhaus, arr.	Deep River	Wit
Voxman, arr.	Ensemble Classics for Brass Quartet Book I	Ru

Two Trumpets, Two Trombones

Lester, arr.	Three Chorales 1. If Thou But Suffer 2. Jerusalem, Thou City Fair and High 3. Wake, Awake, For Night is Flying	GHM
Sprinker, arr.	There's Music in the Air	GHM
Voxman, arr.	Ensemble Classics for Brass Quartet Book I	Ru
Wilson, arr.	Flow Gently, Sweet Afton; My Bonnie; Hymn	GHM

STRING DUETS

Two Violins

Auer	Leopold Auer, Graded Course in Ensemble Playing, Book II	CF
Gearhart-Green	Fiddle Sessions (for 2, 3, or 4 violins)	Sha
Whistler and Hummel	Ensembles for Strings (duet, trio, quartet and string orchestra, all in first position)	Ru

STRING TRIOS

Violin, Cello, Piano

Kinscella	Folk Tune Trios	CF
Krogmann	Zephyrs from Melodyland, Op. 15,	GS
Norfleet	Eight Easy Trios	CF

Three Violins

Ruegger	Junior Fiddlers Three (with piano)	GHM
Smith	In Puppet Town (3 numbers published separately, with piano)	CF

STRING QUARTETS

Two Violins, Viola, Cello

Bornschein	Easy Classics for Ensemble Players	BM
Jones, Dasch and Krone	Strings From the Start, Vol. I, II	CF

Four Violins

Auer	Leopold Auer, Graded Course in Ensemble Playing, Book I, First Ensemble Folio (There are viola and cello parts which can be used instead of 3rd and 4th violin)	CF
Ghys	Amaryllis	CF
Gordon	Four Melodious Pieces	BMI(AMP)
Severn	Blacksmiths	CF
Fritsche and Saenger	The Violin Choir	CF

Two Violins, Two Cellos

Arne-Springer	Minuet	GHM

Three Violins, Cello

Bach-Springer	Chorale from Christmas Oratorio	GHM
Fyffe & Kimberly	Teamwork Tunes	GHM
Grieg	Gavotte	GHM
Koschak	Forsaken	GHM

Music for Miscellaneous Ensembles

Whistler and Hummel	Ensemble Time Four parts in score form	Ru
DeLamater	Holiday Collection Solo, duet, trio, quartet, or larger combinations. 58 national and folk songs, hymns, ballads, etc.	Ru
Holmes	Class Ensemble Folio For quartet of any four band instruments.	Ru
Cheyette and Roberts	Four-tone Folios, Vol. I, II, III For string, woodwind and brass instruments, and playable in any mixed ensemble.	CF
Maddy, Giddings Roberts, Stringham	The Tritone Folio For all woodwind, brass, and string instruments.	CF
Roberts	The Harmony Album Solo, duet, or trio	CF
Ranger, A. R.	Wreath of Holly Selection of Christmas Songs	CF

Music for Miscellaneous Ensembles

KEY TO PUBLISHERS

AMP--Associated Music Publishers, Inc., 25 W. 45th St., New York 19, N. Y.

Bar--C. L. Barnhouse Co., High Avenue and L Street, Oskaloosa, Iowa

Bel--Belwin, Inc., 43 W. 23rd Street, New York 10, N. Y.

BM---The Boston Music Co., 116 Boylston St., Boston 16, Mass.

BMI--Broadcast Music, Inc., 25 W. 45th Street, New York 19, N. Y.

CB---The Cundy-Bettoney Co., Inc., Bradlee & Madison Sts., Hyde Park, Boston 36, Mass.

CF---Carl Fischer, Inc., 56-62 Cooper Square, New York 3, N.Y.

EHM--Edwin H. Morris & Co., Inc., 1619 Broadway, New York 19, N. Y.

GHM--Gamble Hinged Music Co., 218 S. Wabash Ave., Chicago 4, Ill.

GS---G. Schirmer, Inc., 3 E. 43rd St., New York 17, N. Y.

PAS--Paul A. Schmitt Music Co., 88 S. Tenth St. Minneapolis 2, Minn.

PP---Paull-Pioneer Music Corp., 1657 Broadway, New York, N. Y.

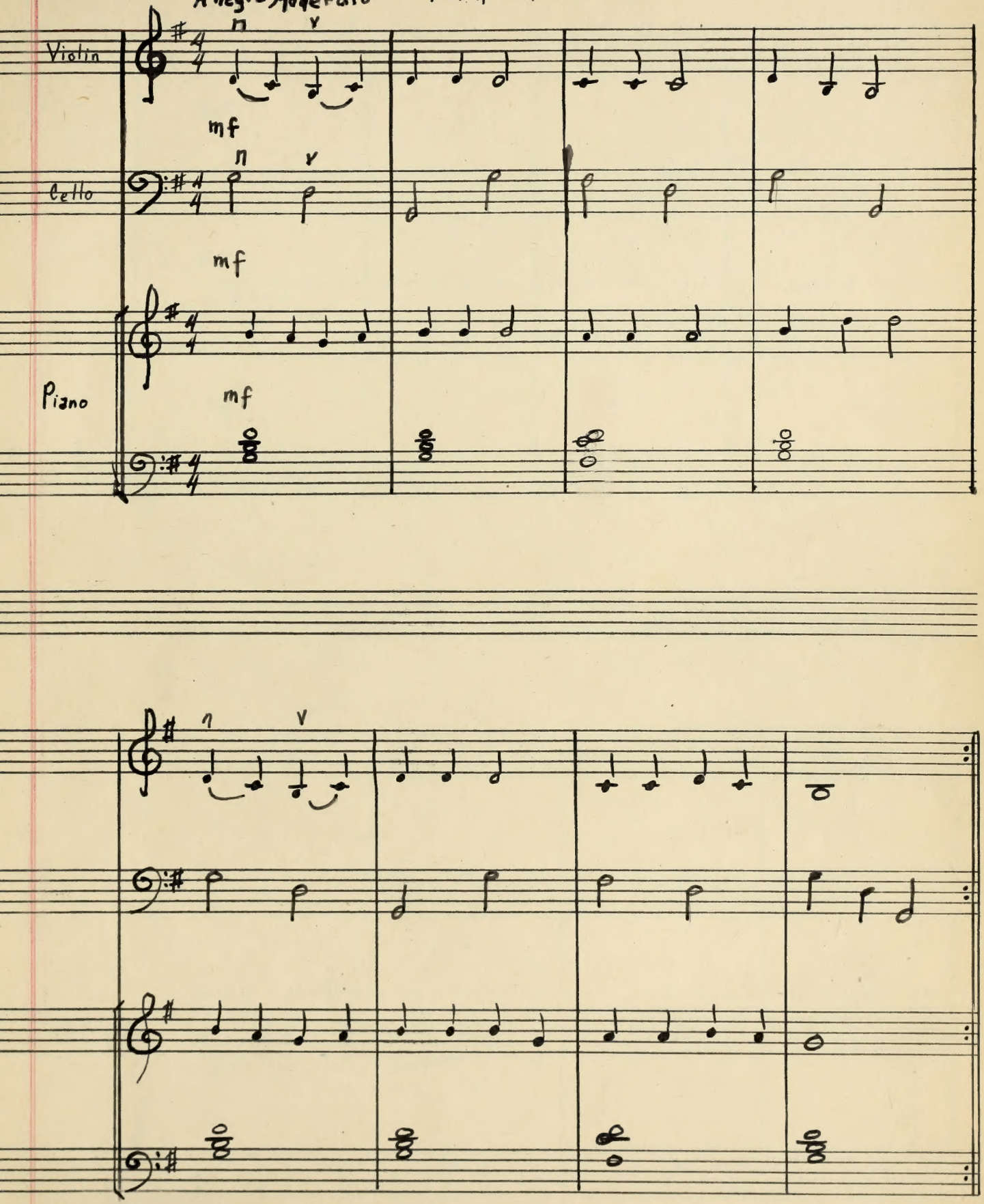
Ru---Rubank, Inc., 736 S. Campbell Ave., Chicago 12, Ill.

Sha--Shawnee Press, 1697 Broadway, New York 19, N. Y.

Wit--M. Witmark & Sons, RCA Bldg., Rockefeller Center, New York 20, N. Y.

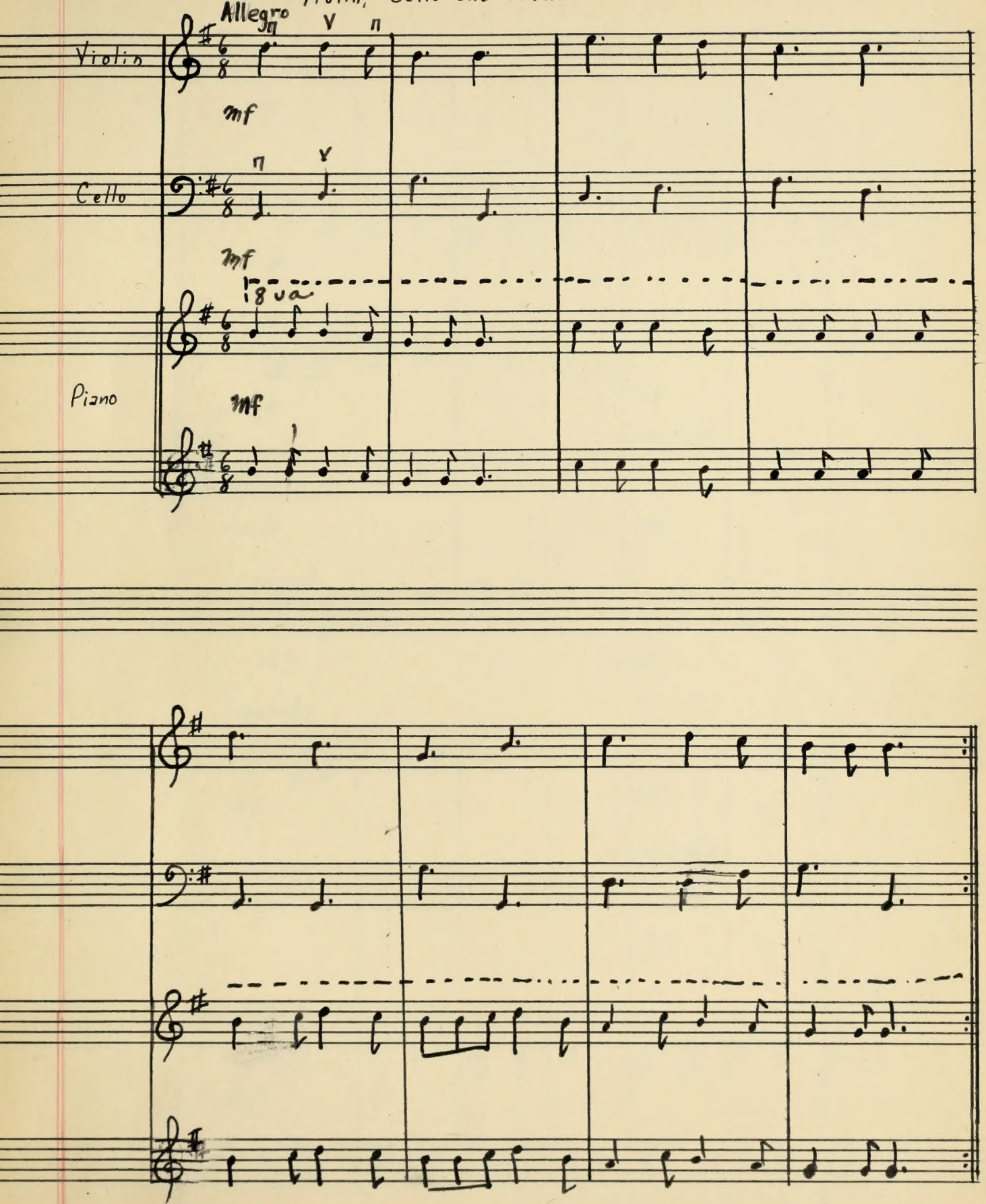
MARY HAD A LITTLE LAMB

Allegro Moderato — Violin, Cello and Piano



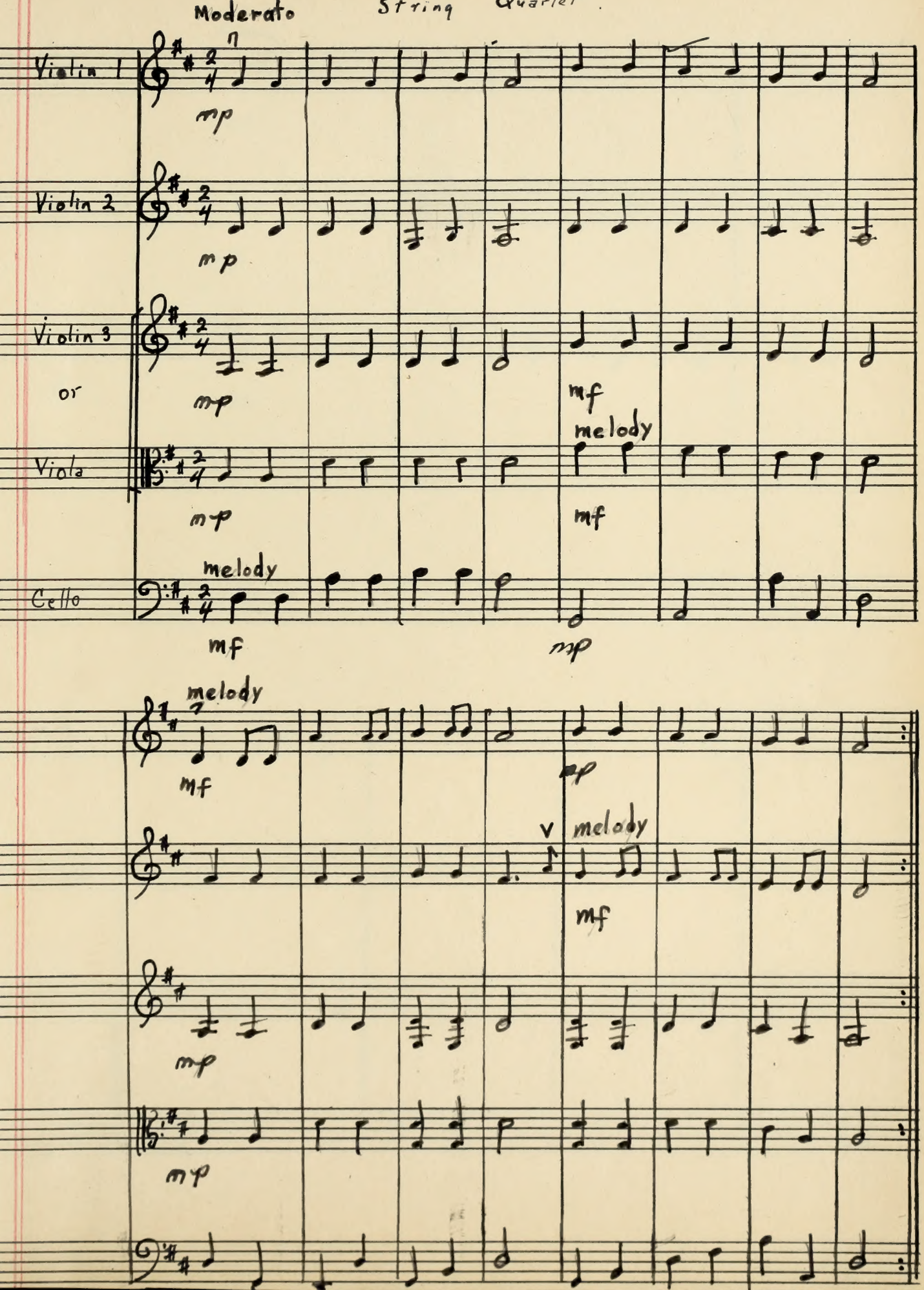
OATS, PEAS, BEANS AND BARLEY

Violin, Cello and Piano



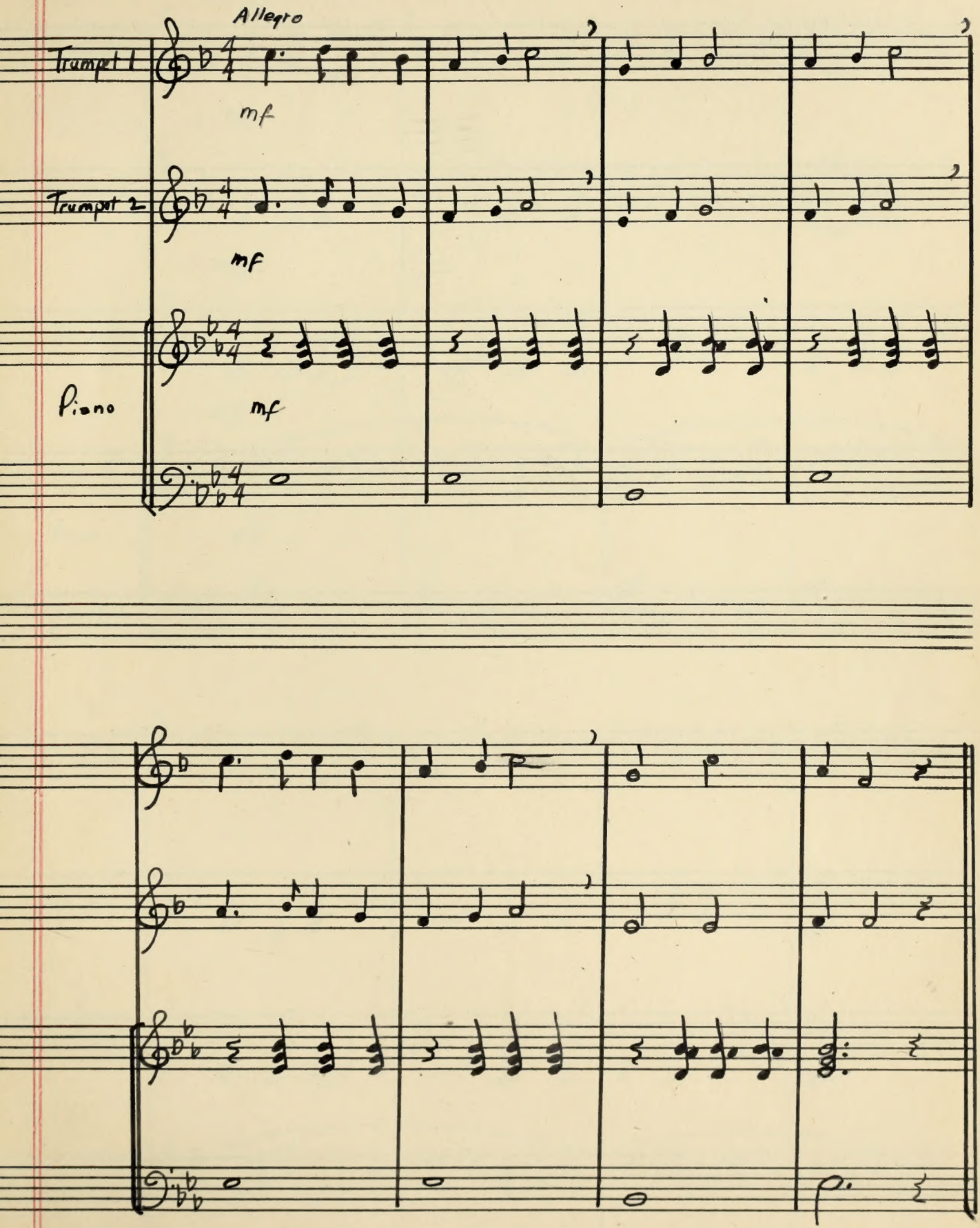
BAA, BAA BLACK SHEEP

String Quartet



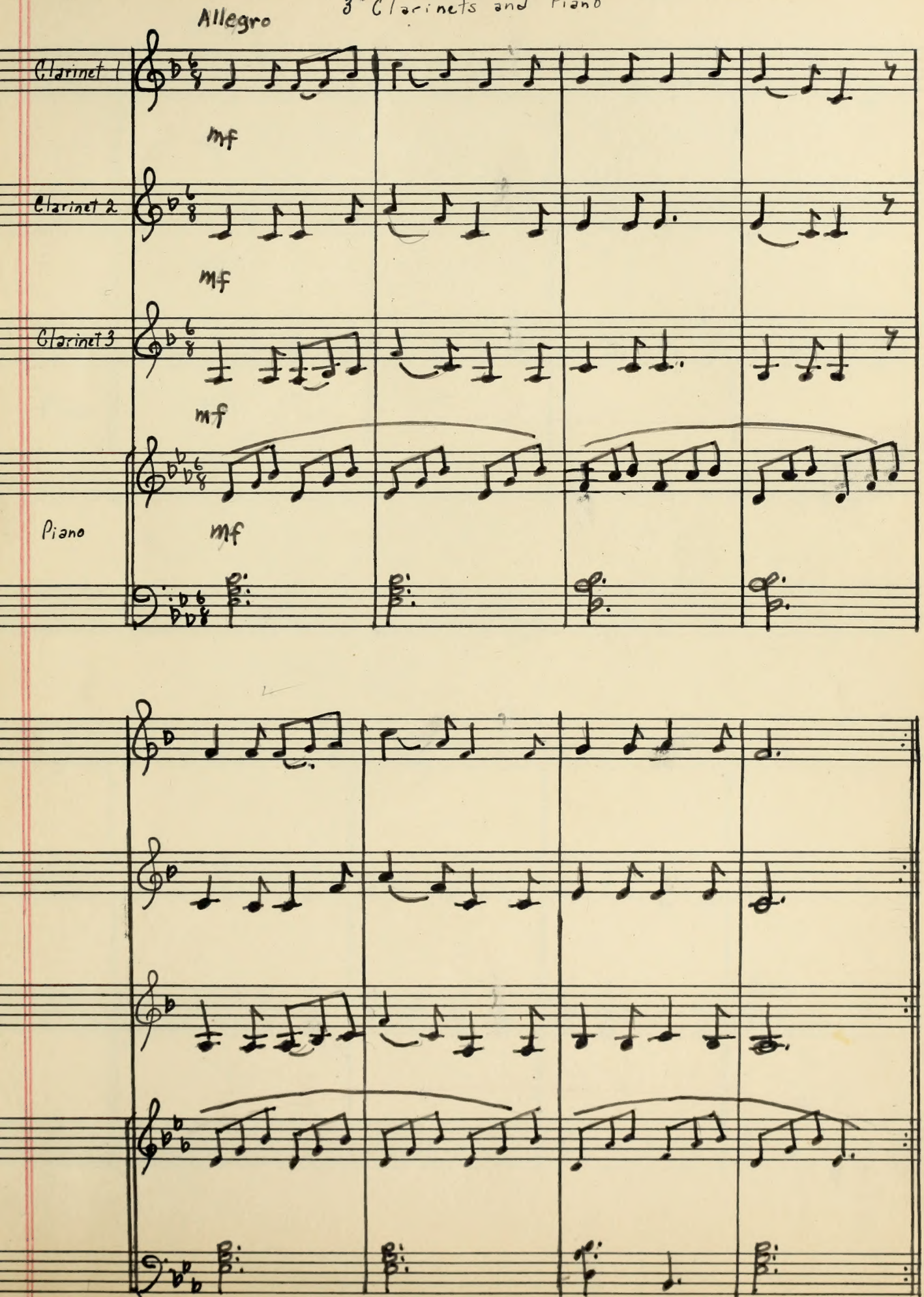
LONDON BRIDGE

2 Trumpets and piano



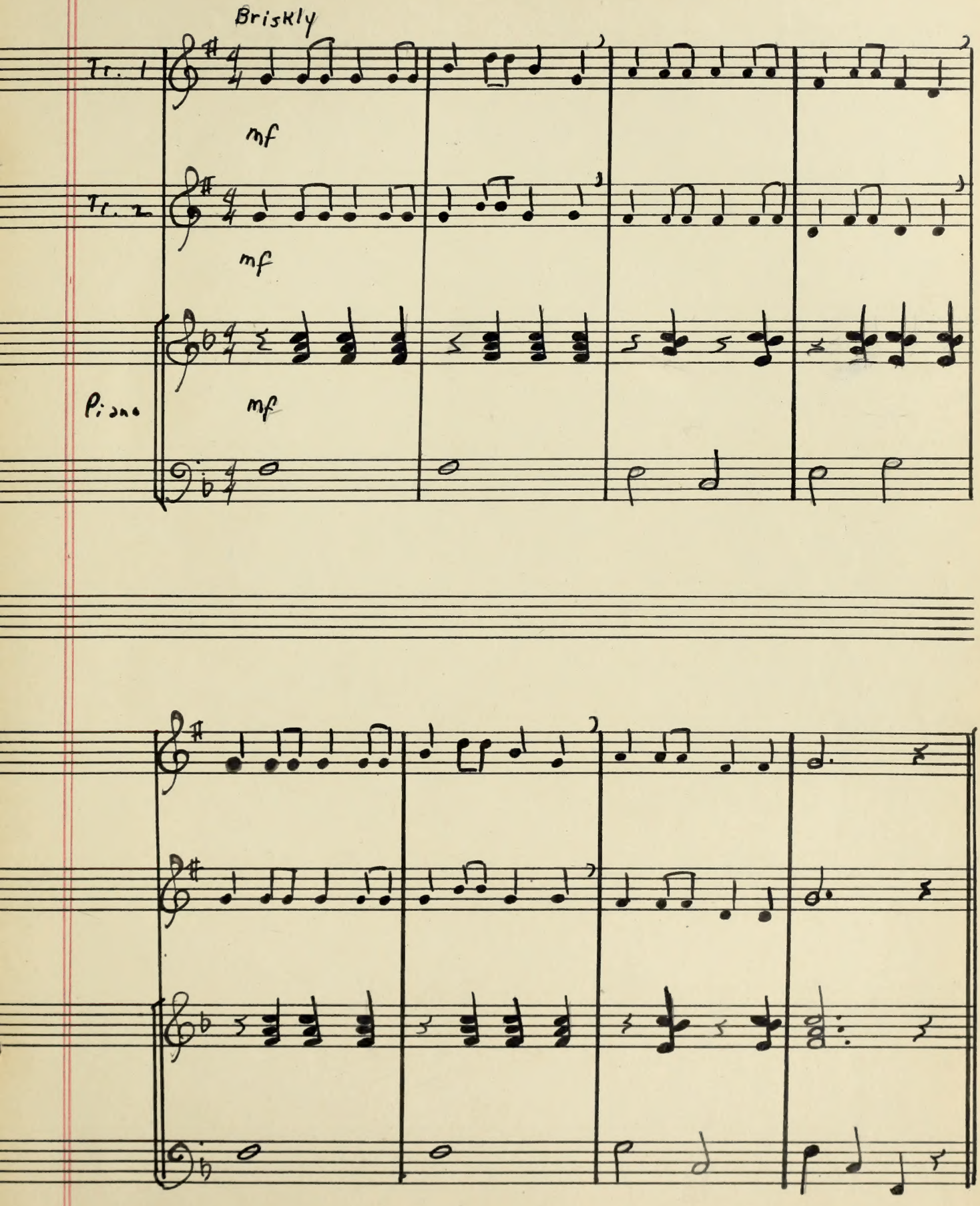
LAZY MARY

3 B♭ Clarinets and Piano



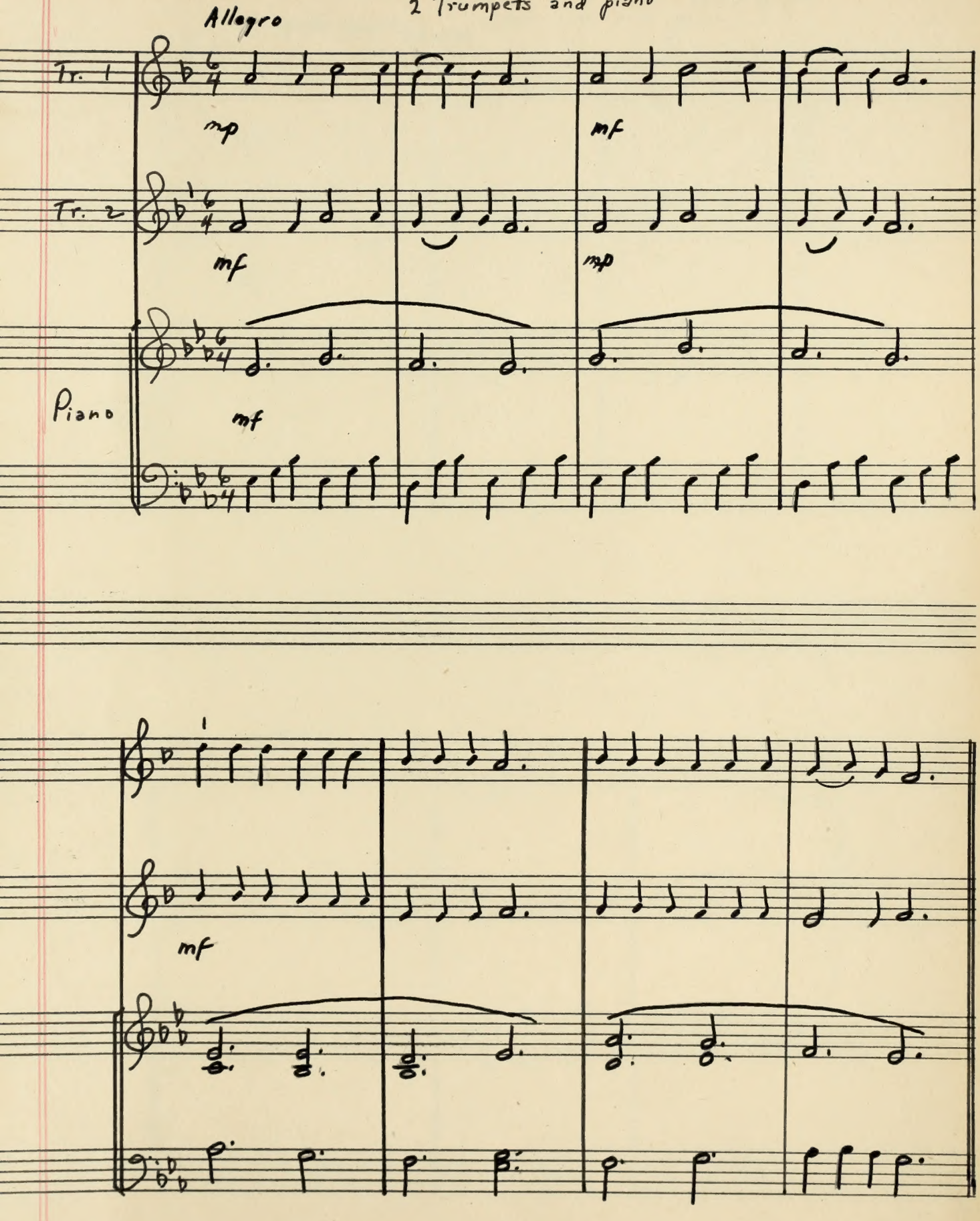
TEN LITTLE INDIANS

2 Trumpets (Bb) and piano



HUMPTY DUMPTY

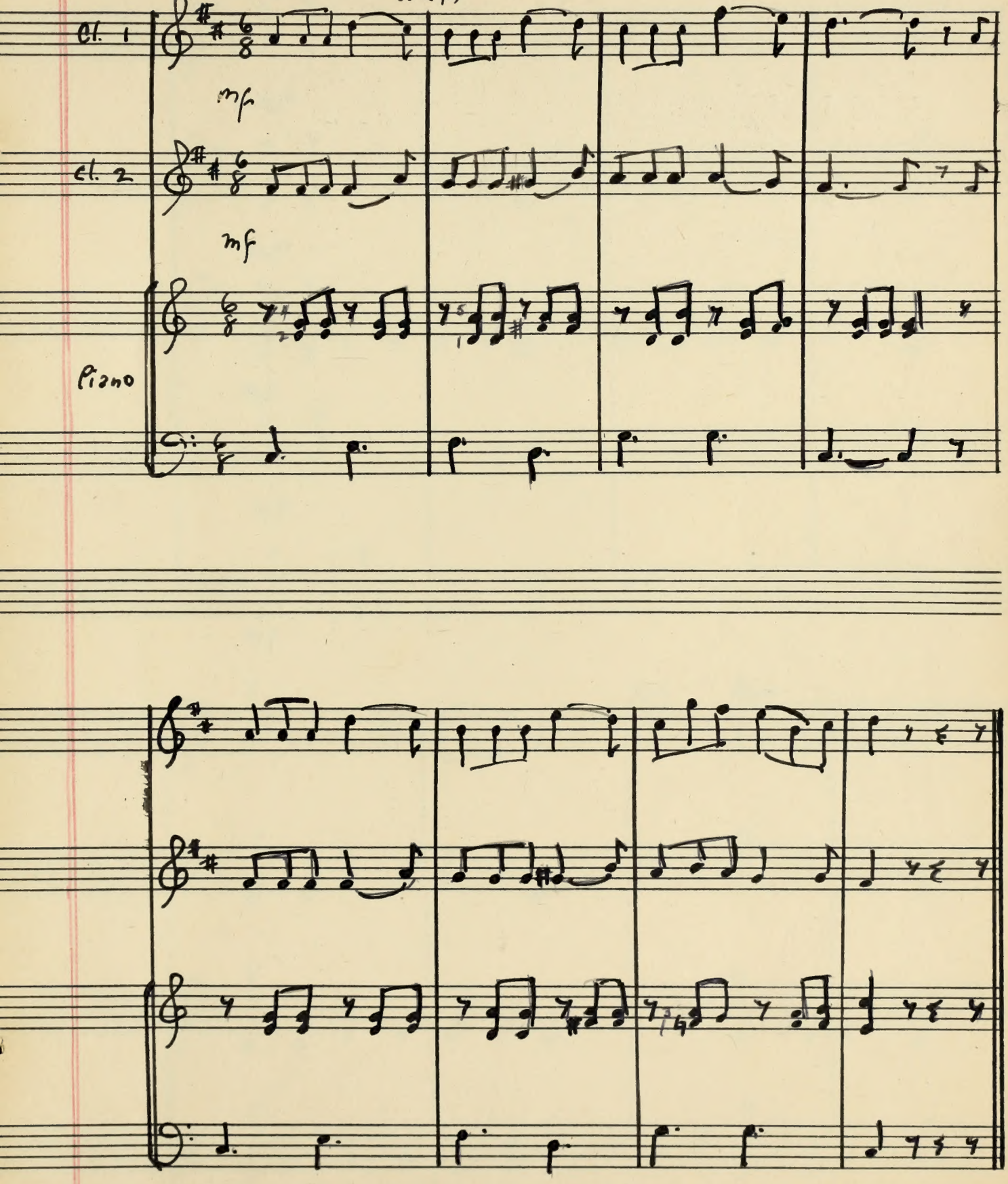
2 Trumpets and piano



LITTLE JACK HORNER

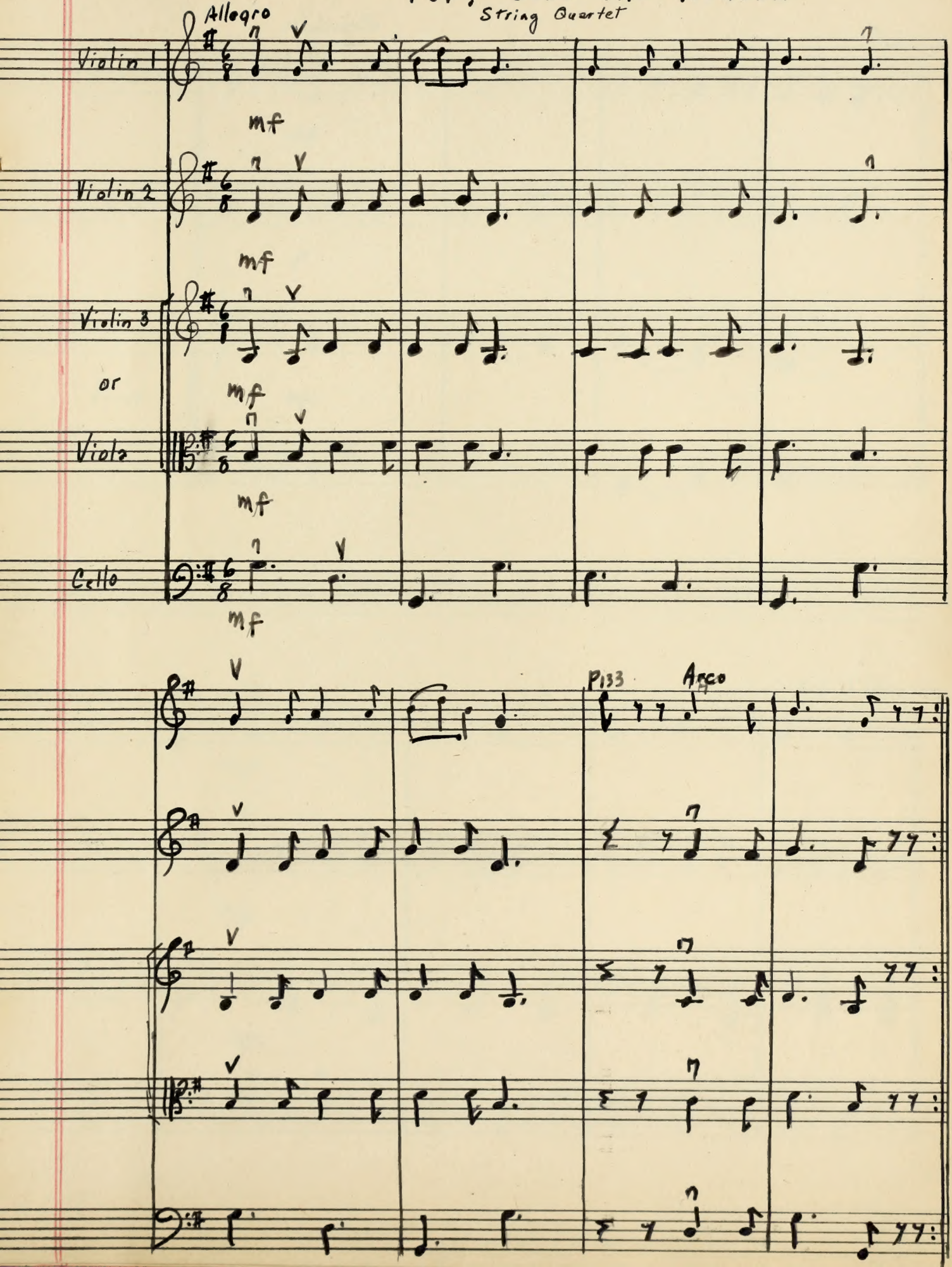
2 Clarinets and piano

Allegretto con moto (♩.=92)



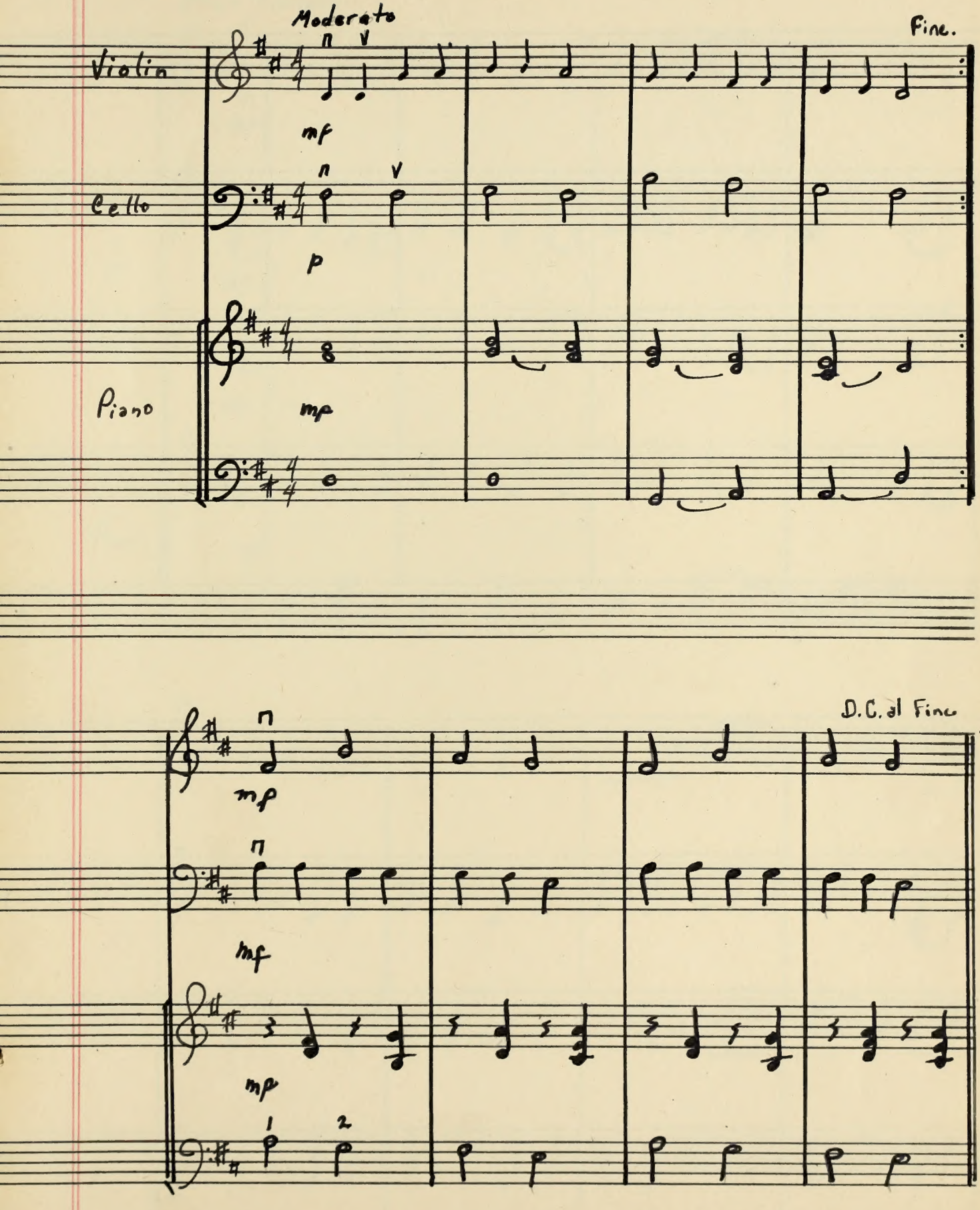
POP! GOES THE WEASEL

String Quartet



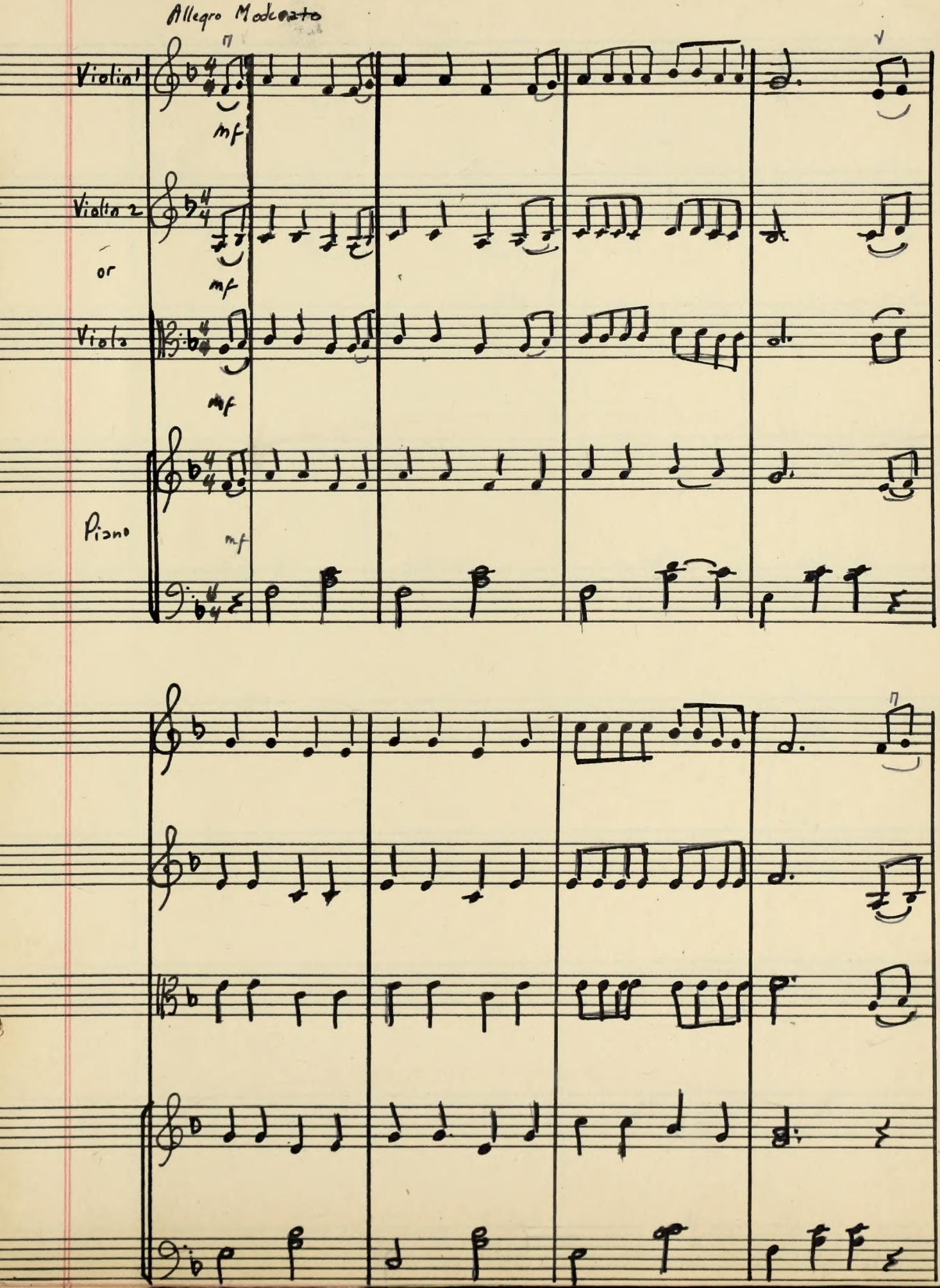
TWINKLE, TWINKLE, LITTLE STAR

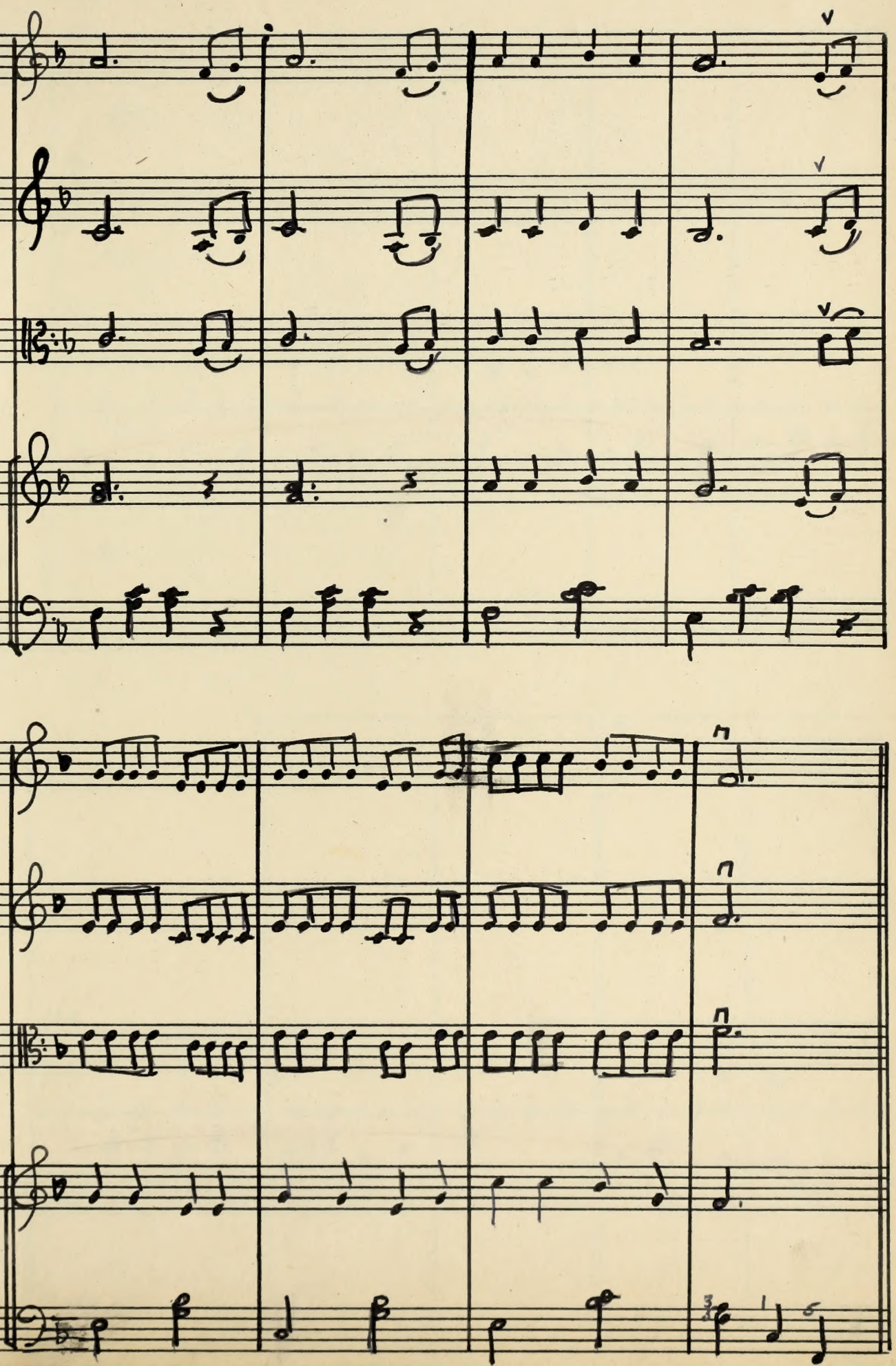
Violin, cello and piano



POLLY-WOLLY-DOODLE

2 Violins, or violin, viola and piano

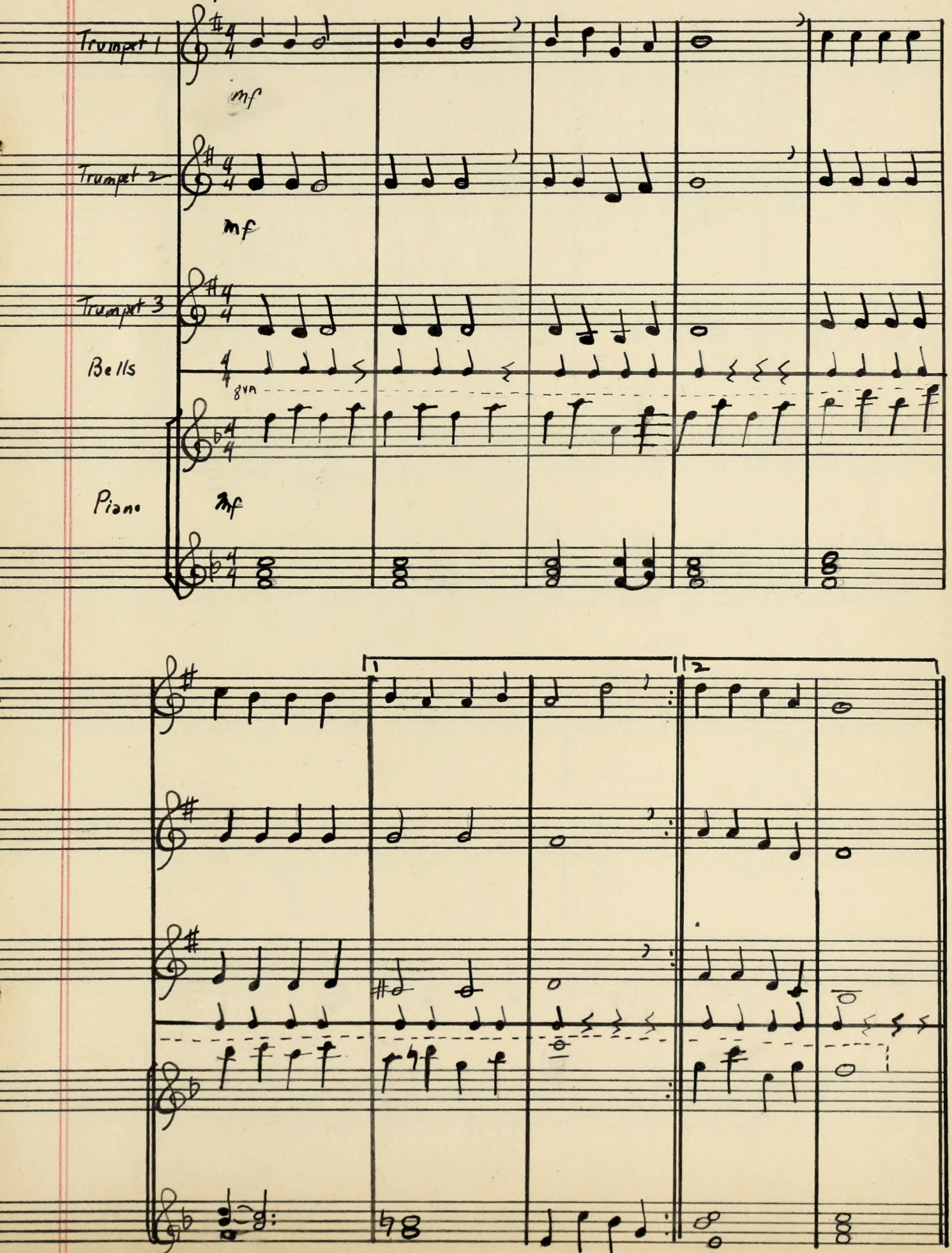




JINGLE BELLS

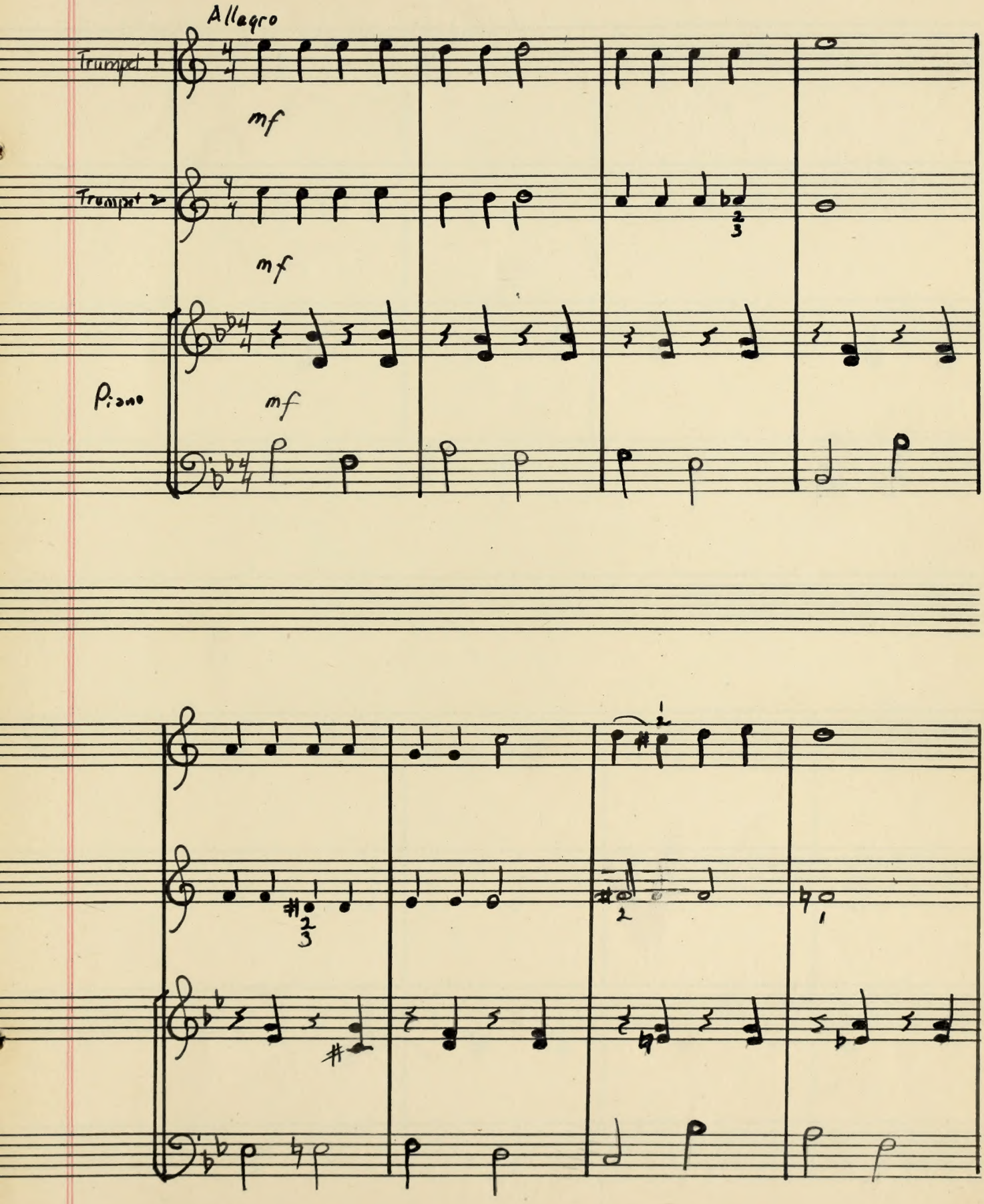
3 Bb Trumpets, or 3 Bb Clarinets, piano and sleigh bells

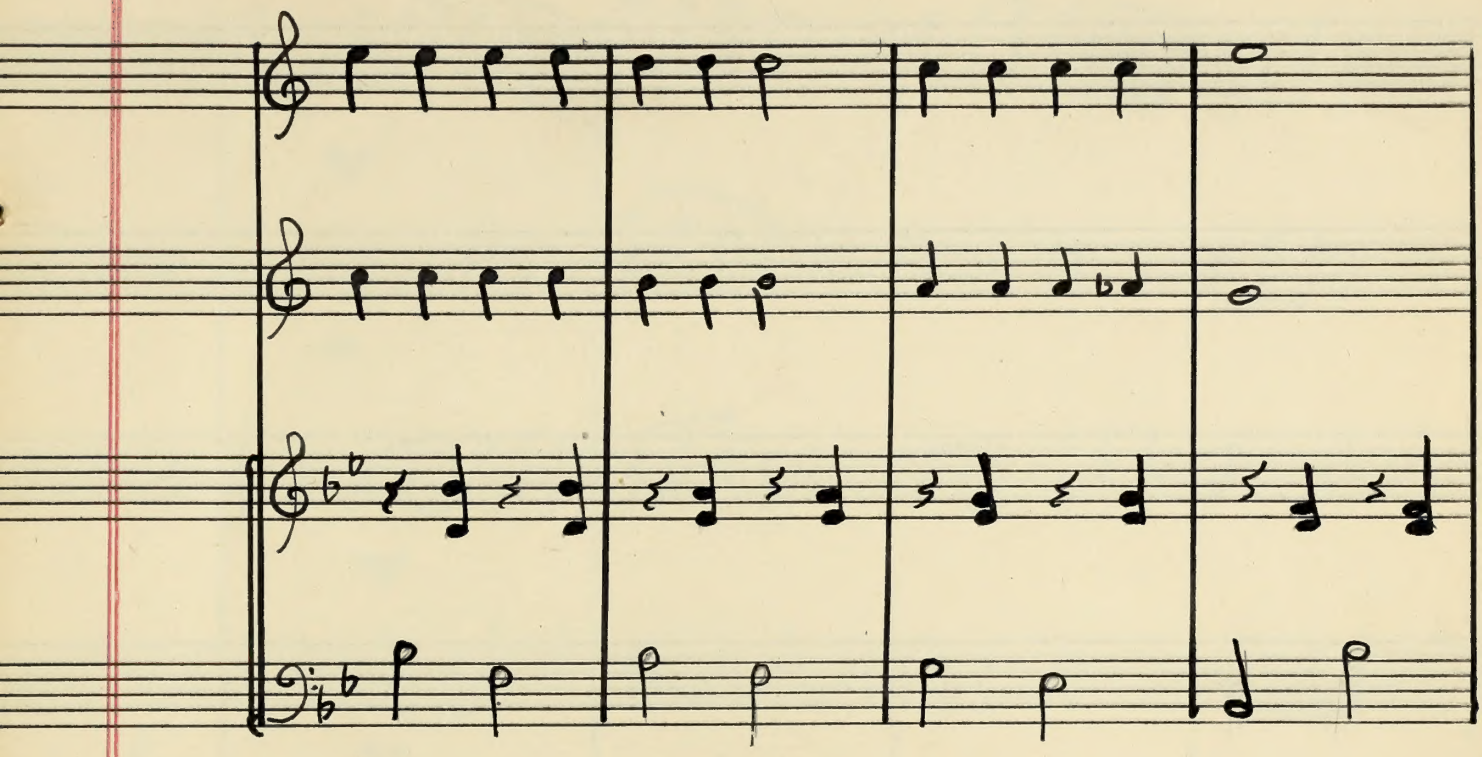
Allegro Moderato

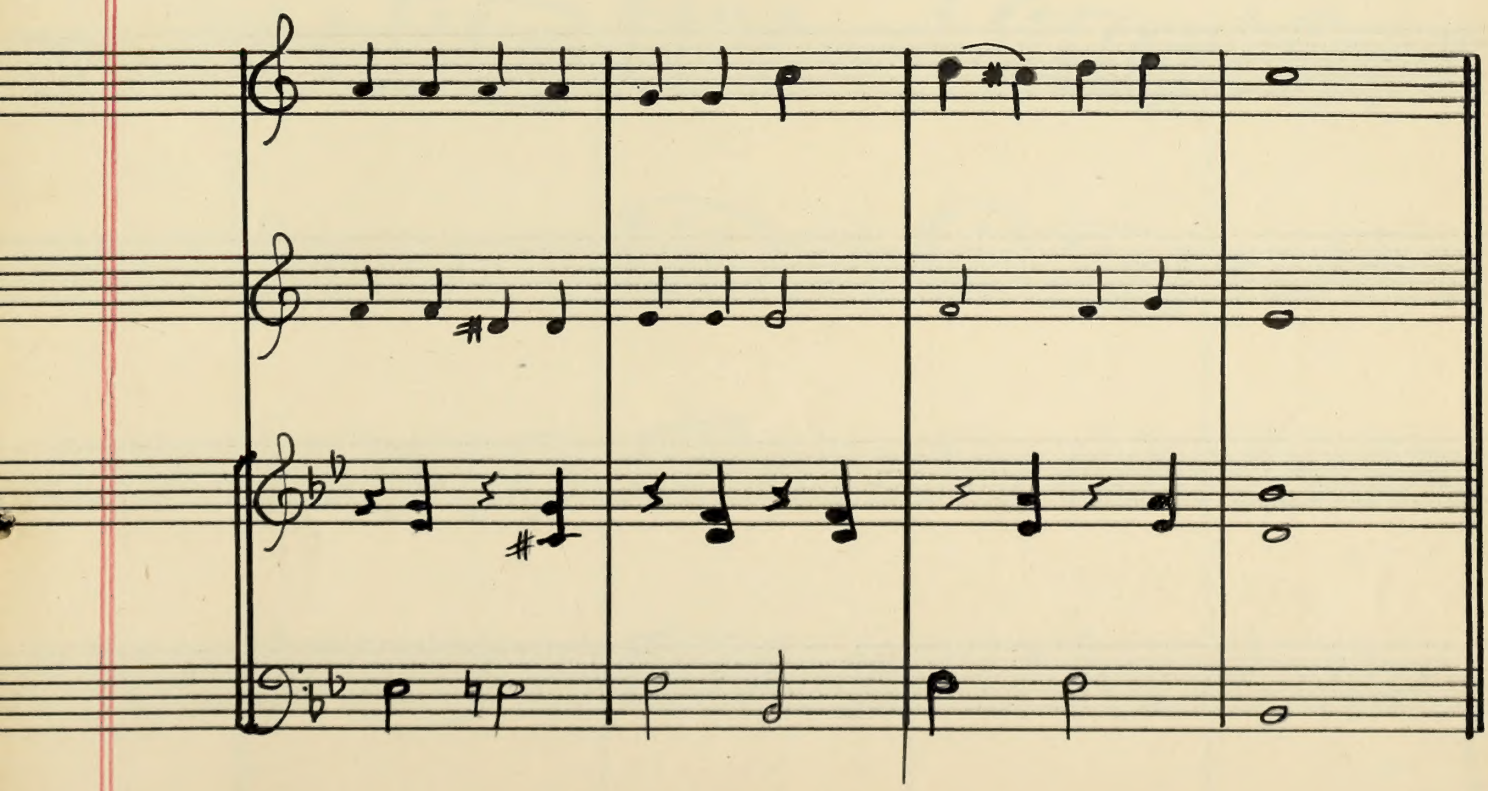


JOLLY OLD ST. NICHOLAS

2 Bb trumpets and piano



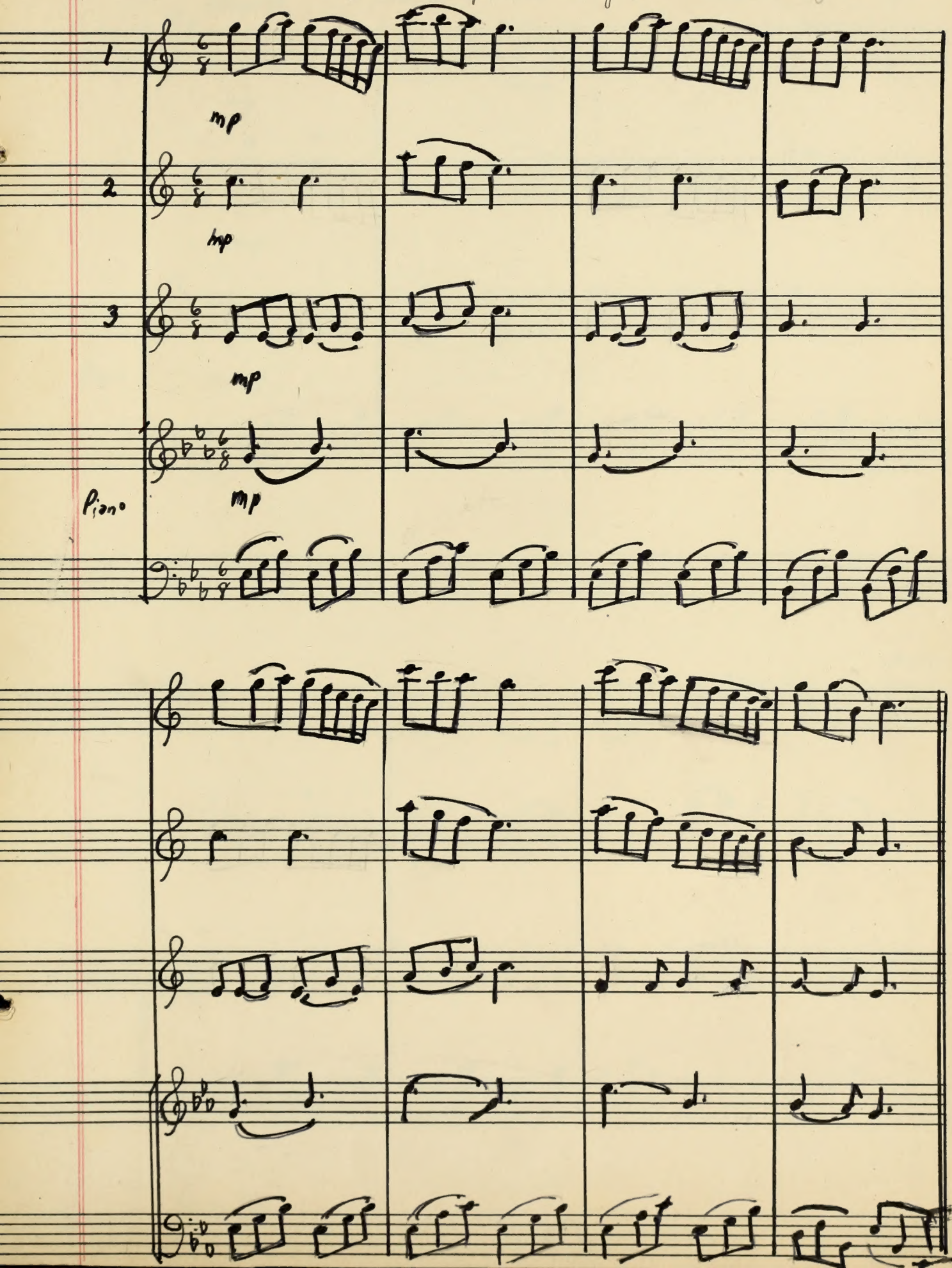




LAVENDER'S BLUE

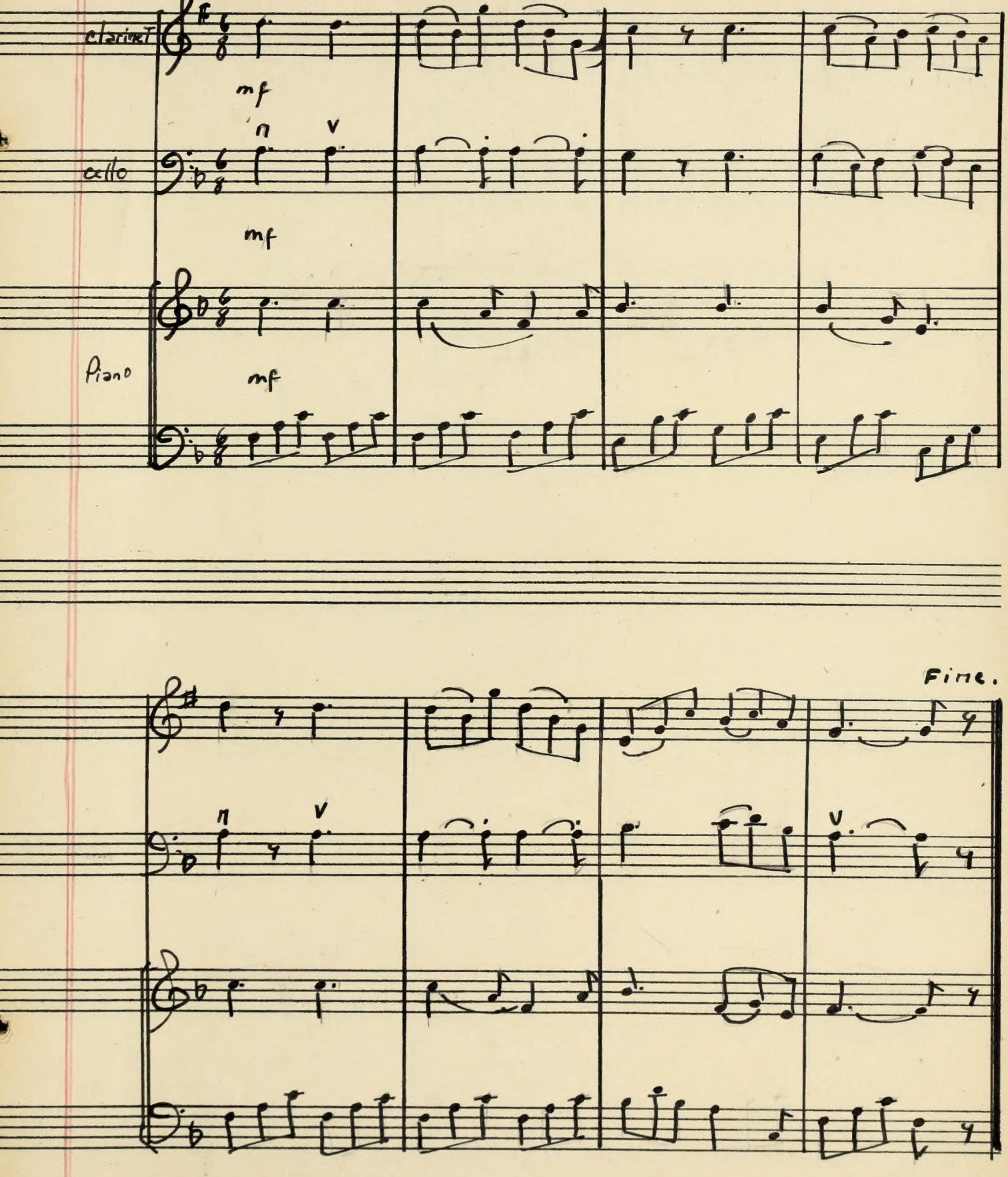
3 Eb Alto Saxophones and piano

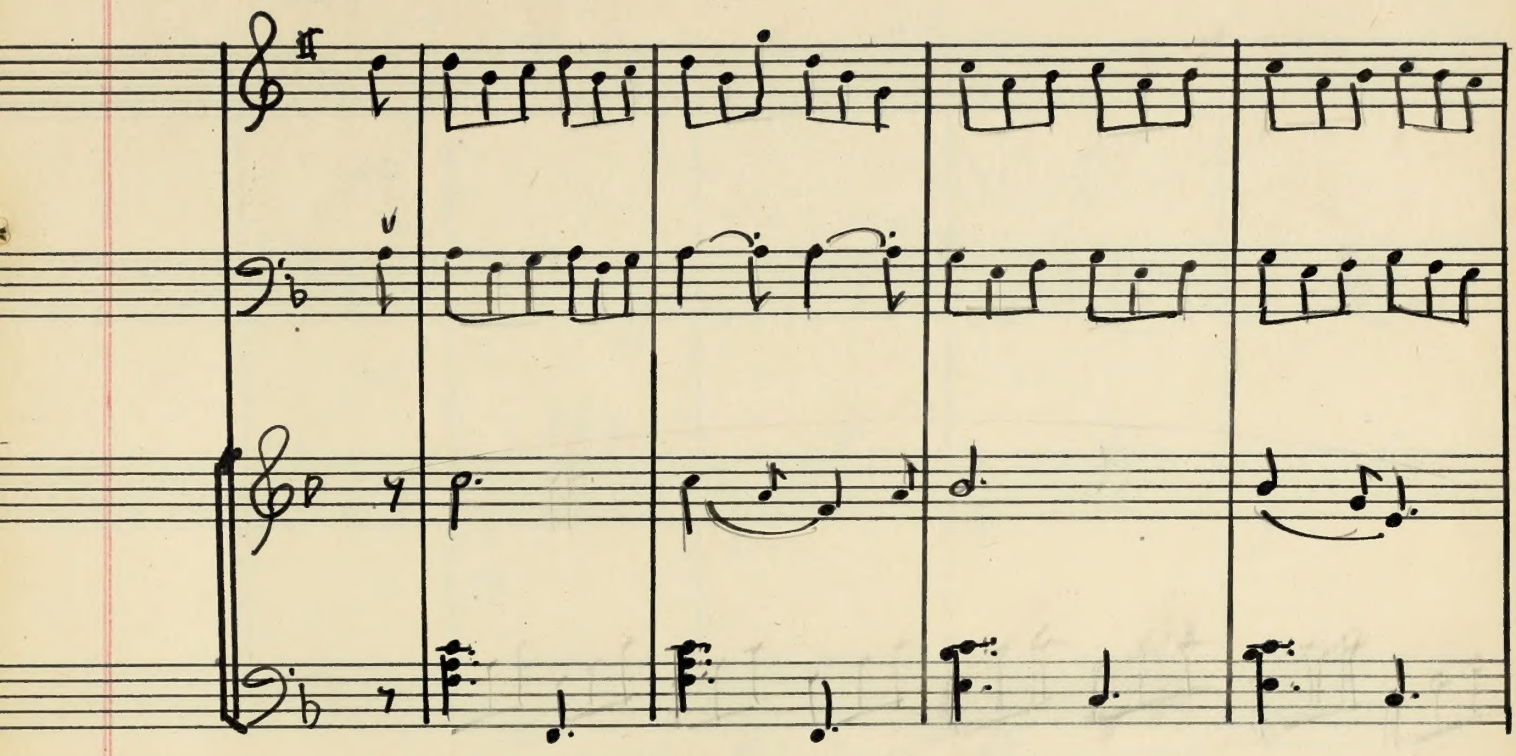
Old English

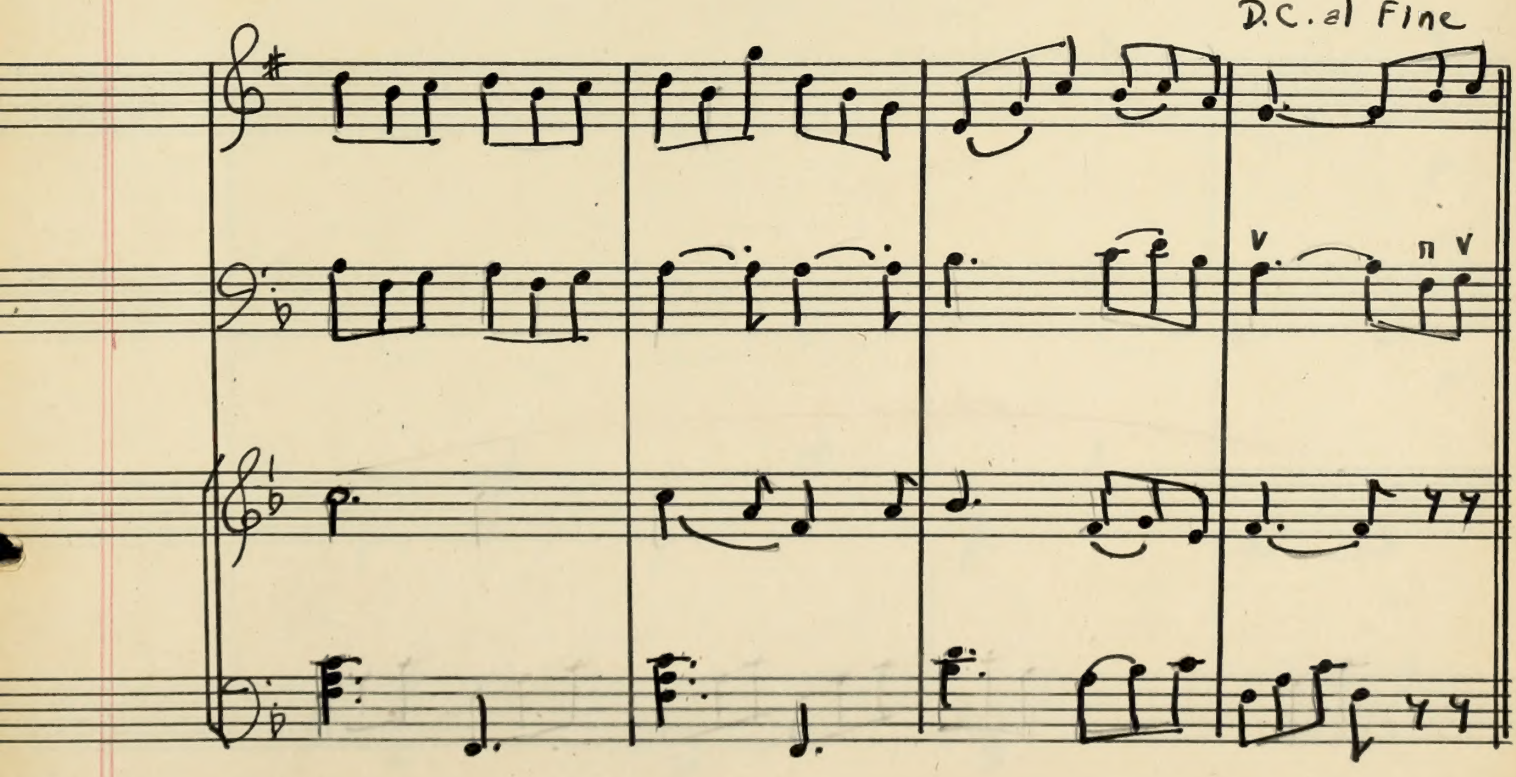


OH DEAR! WHAT CAN THE MATTER BE?

Allegretto — Clarinet, cello, piano — English Folk Song



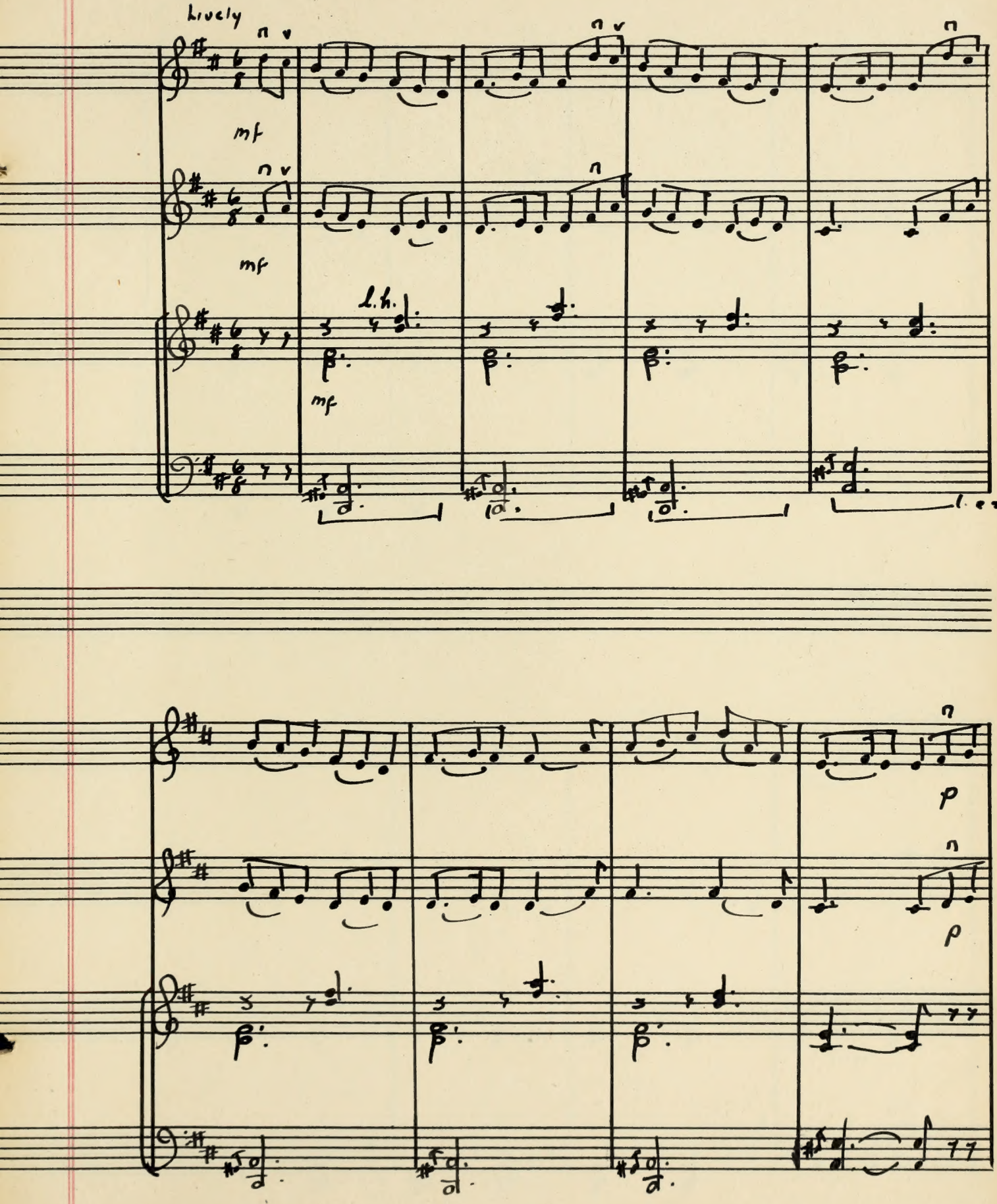


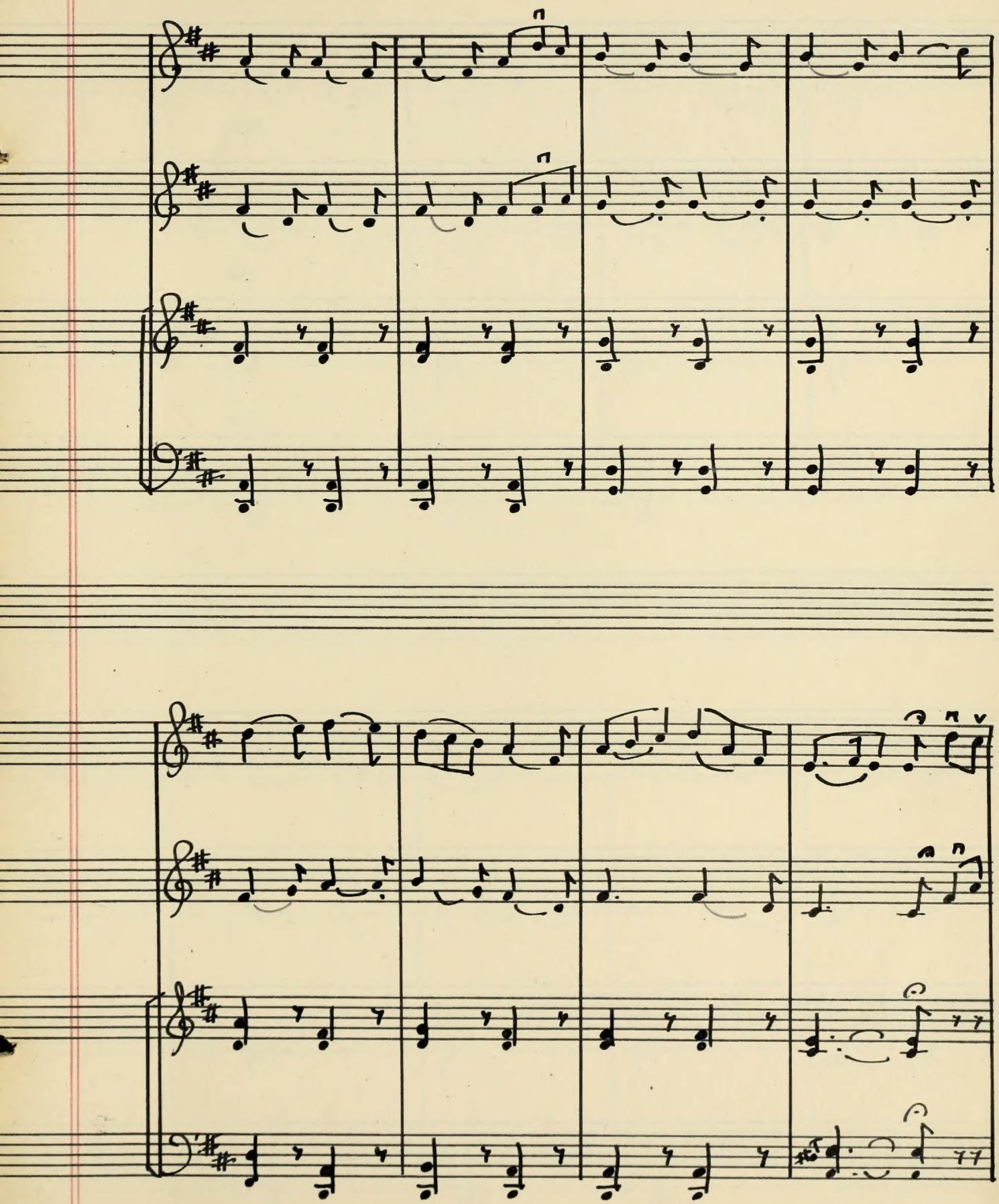

D.C. al Fine

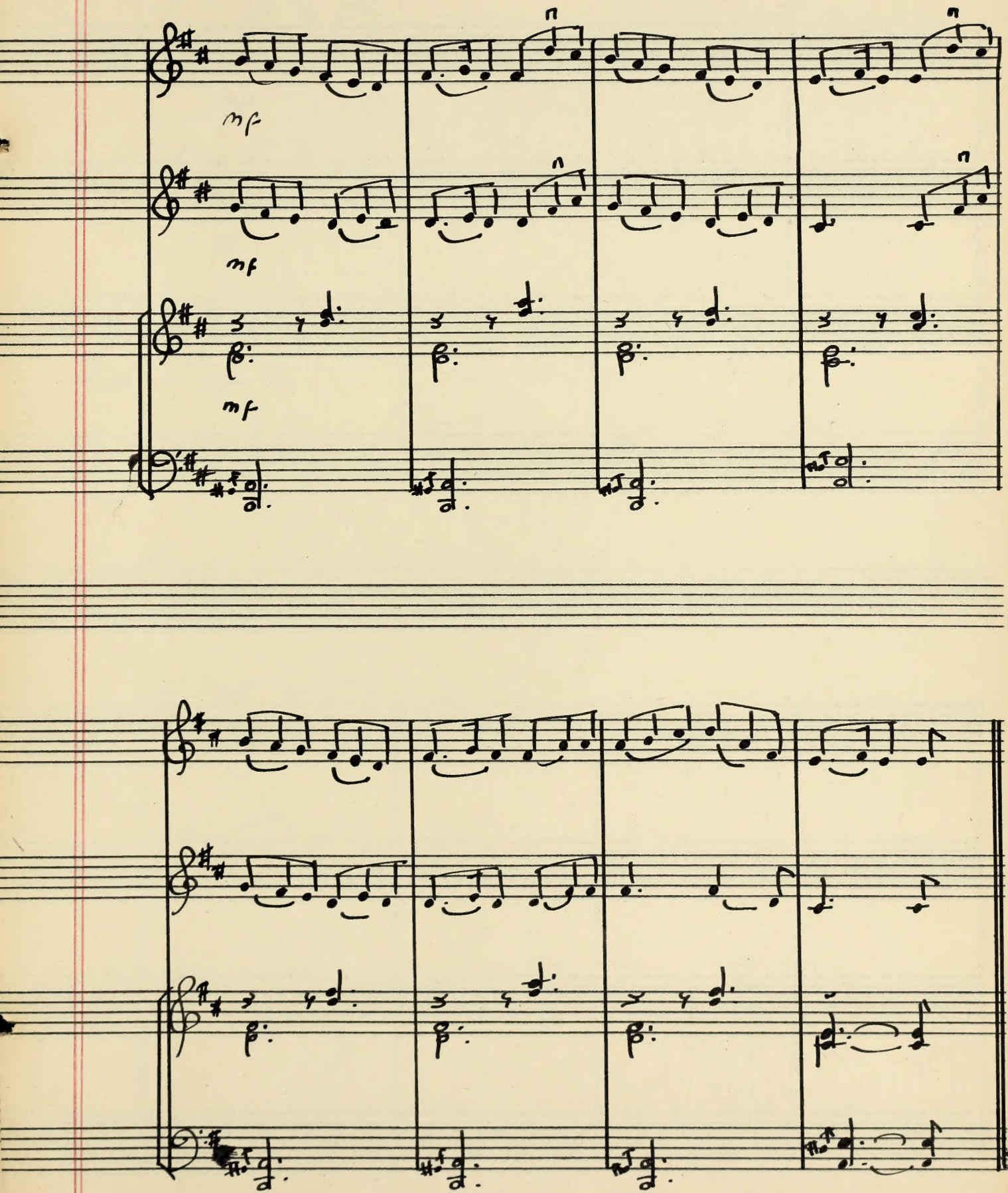
THE DAUGHTERS OF ERIN (Gorry owen)

2 violins and piano

Irish tune



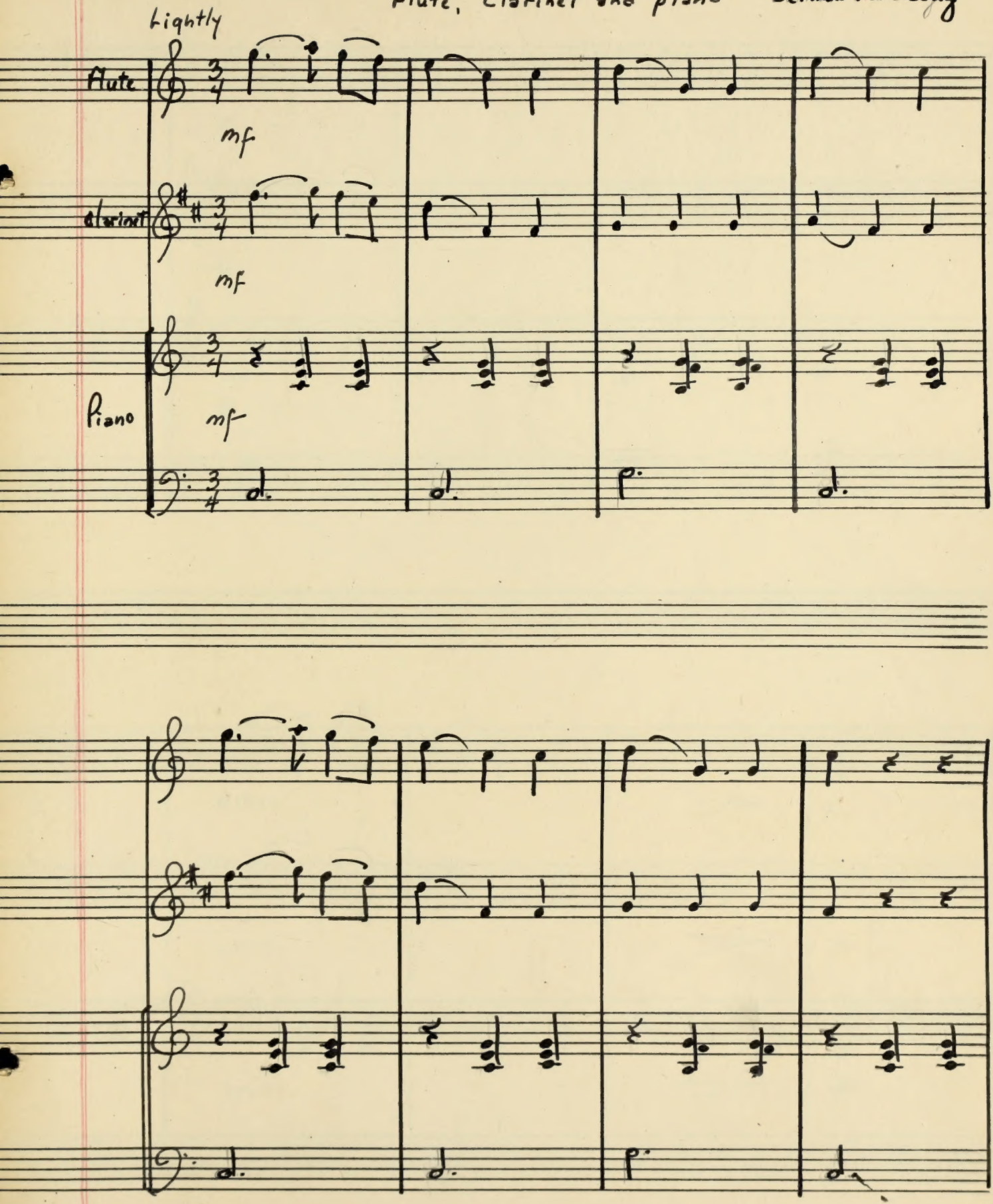


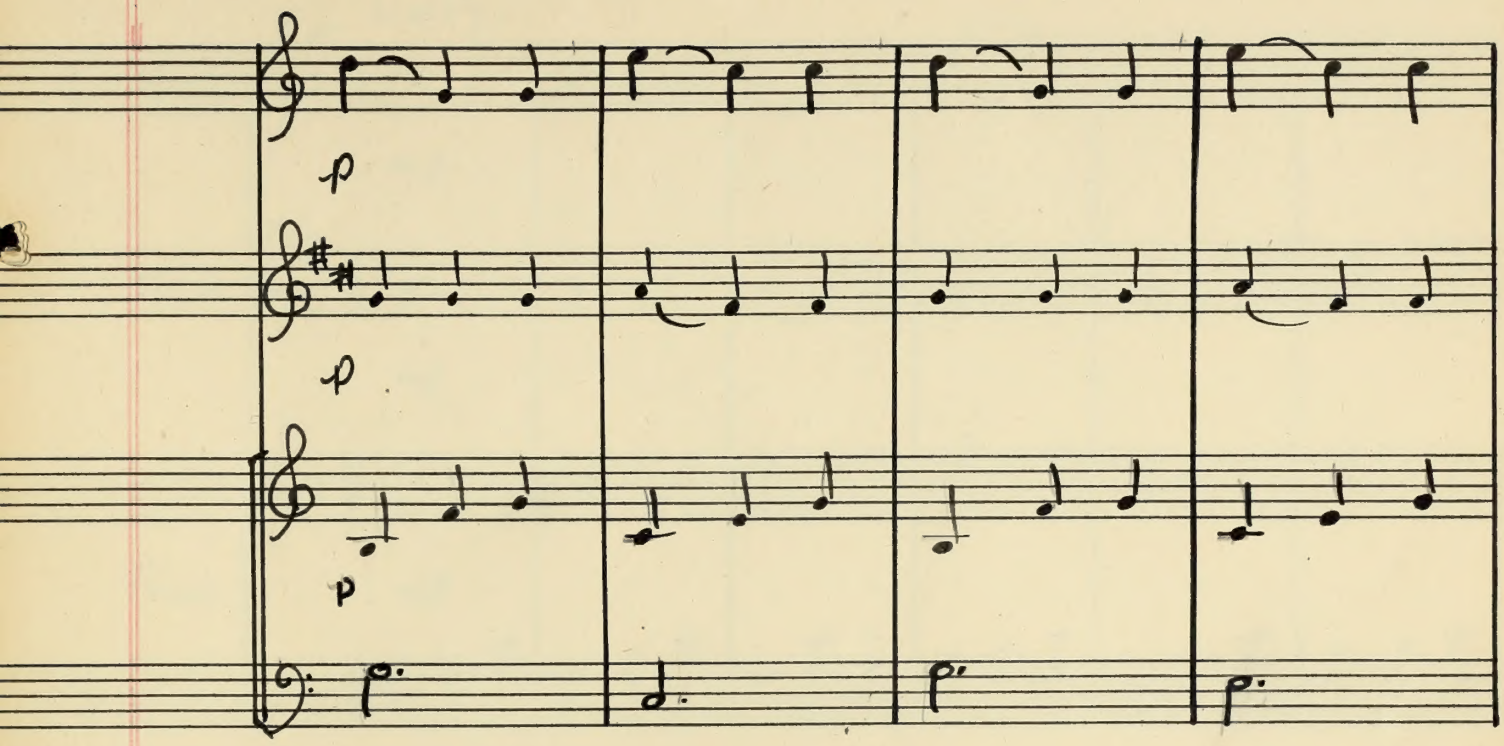

mf
mf
mf

O DU LIEBER AUGUSTIN

Flute, Clarinet and piano

German Folk Song

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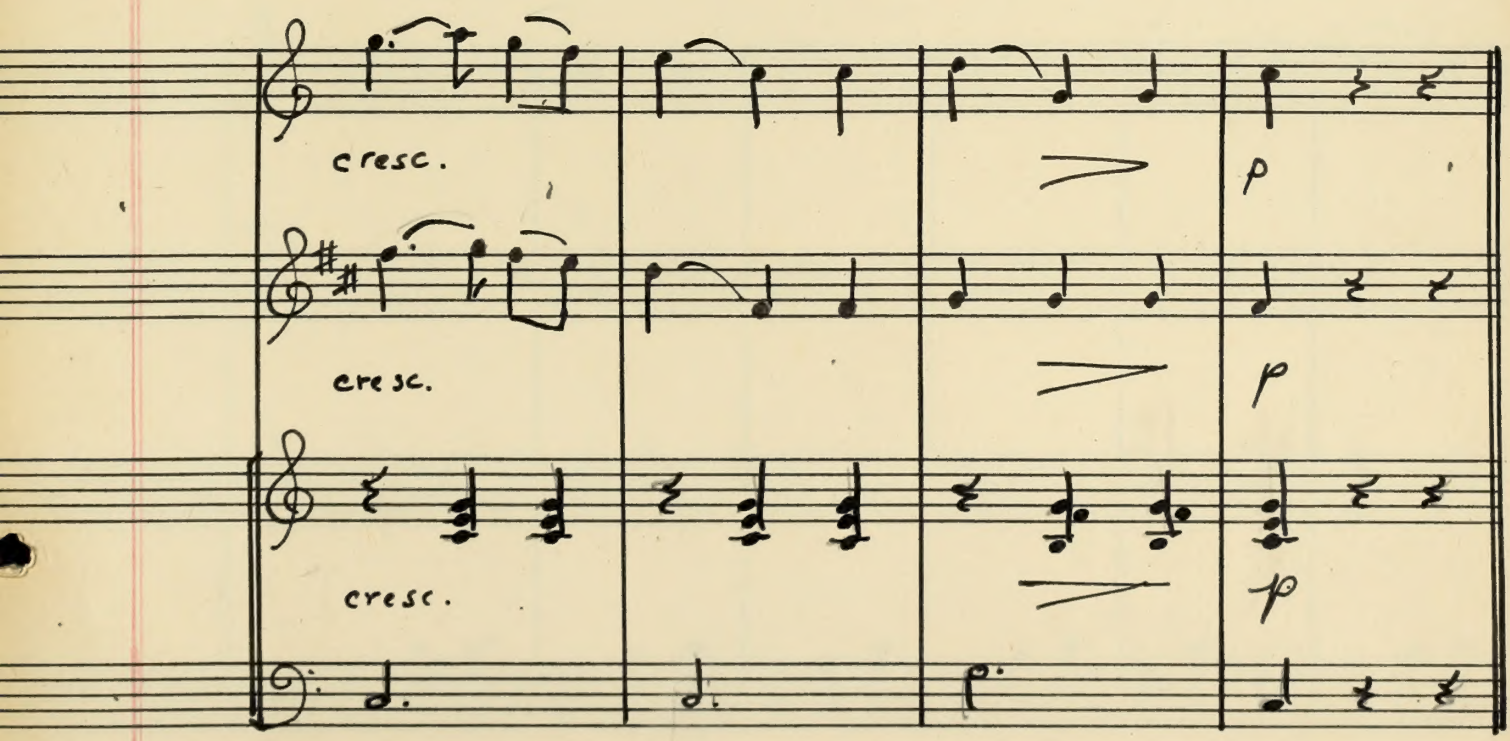
cresc.
cresc.
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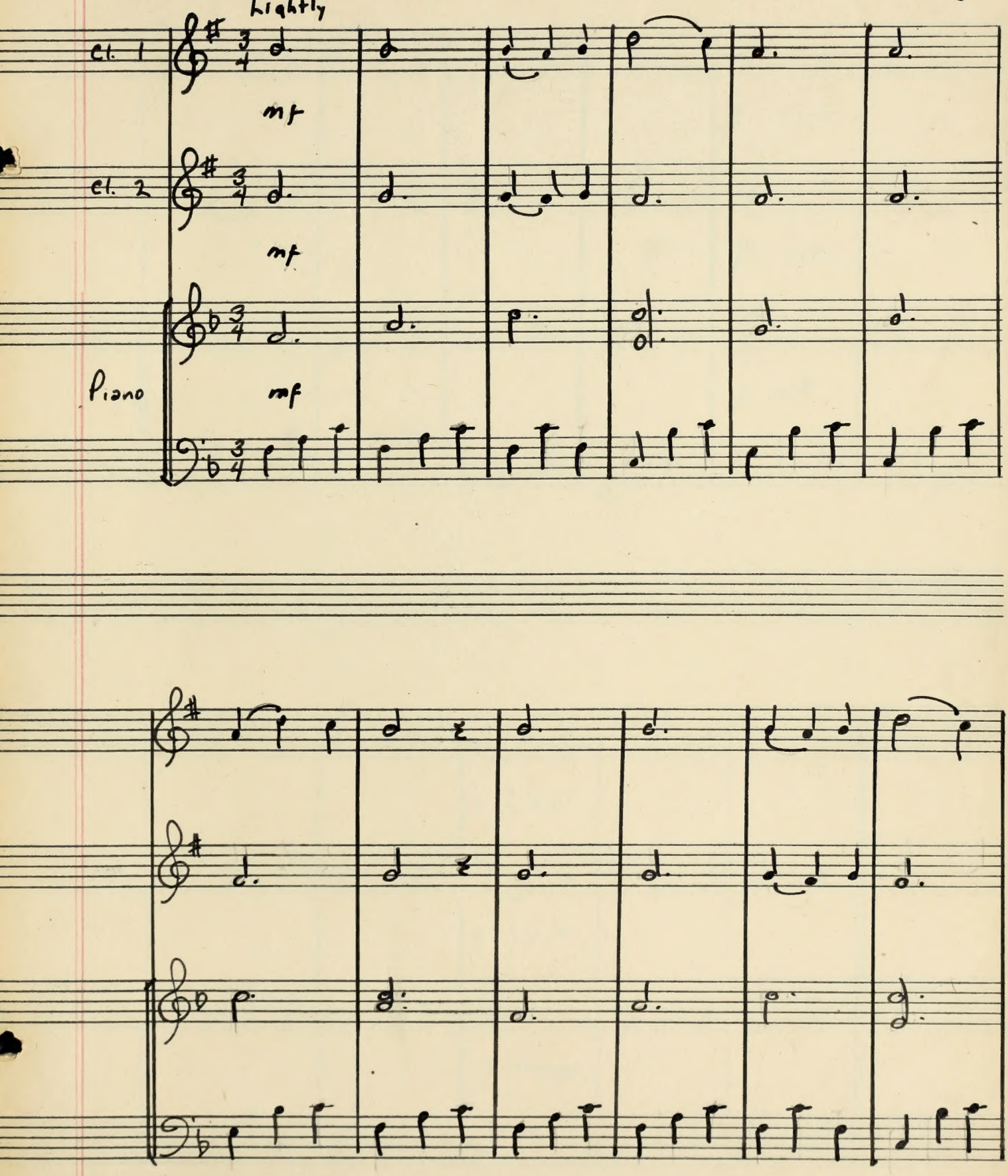
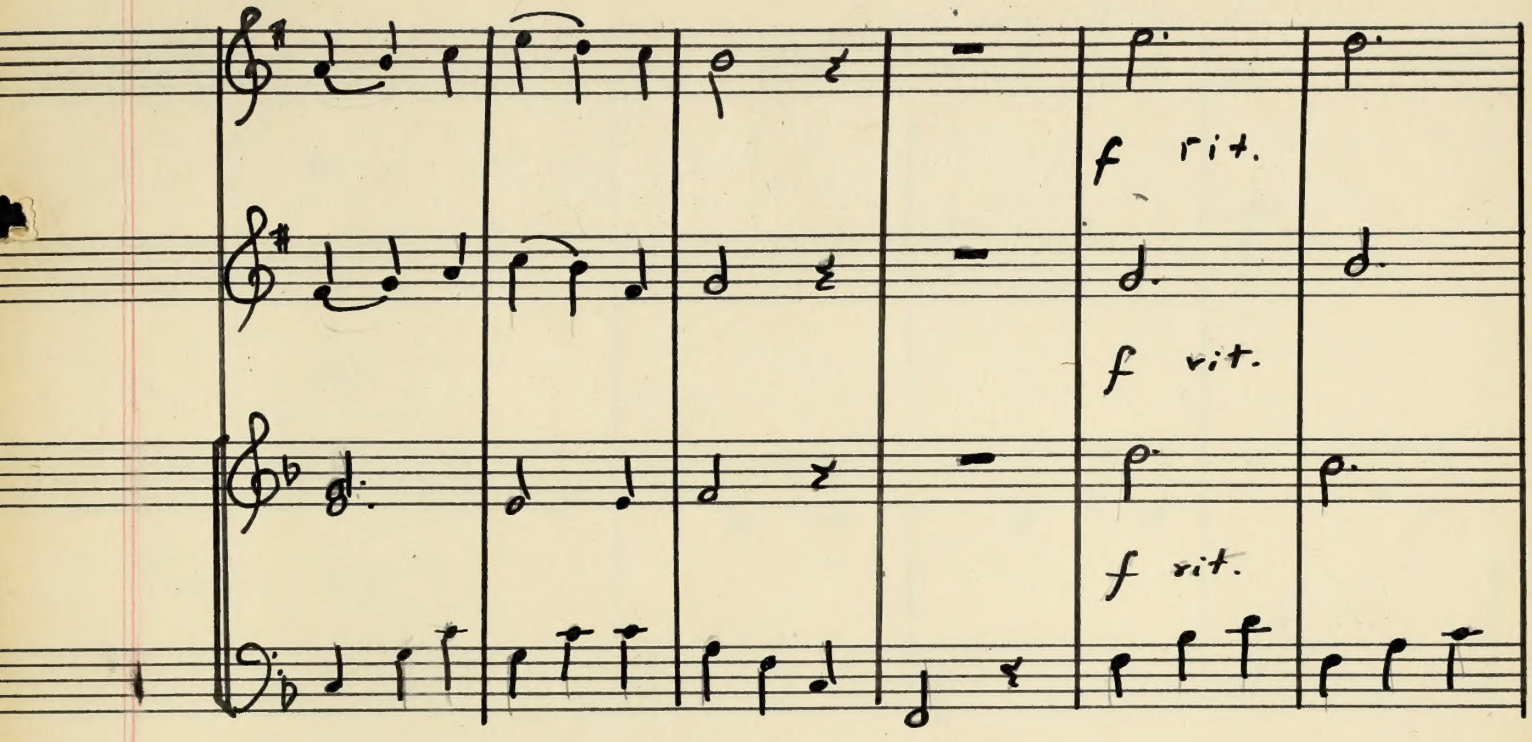
DU, DU LIEGST MIR IM HERZEN

2 Bb Clarinets, Piano German Folk Song

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f rit.
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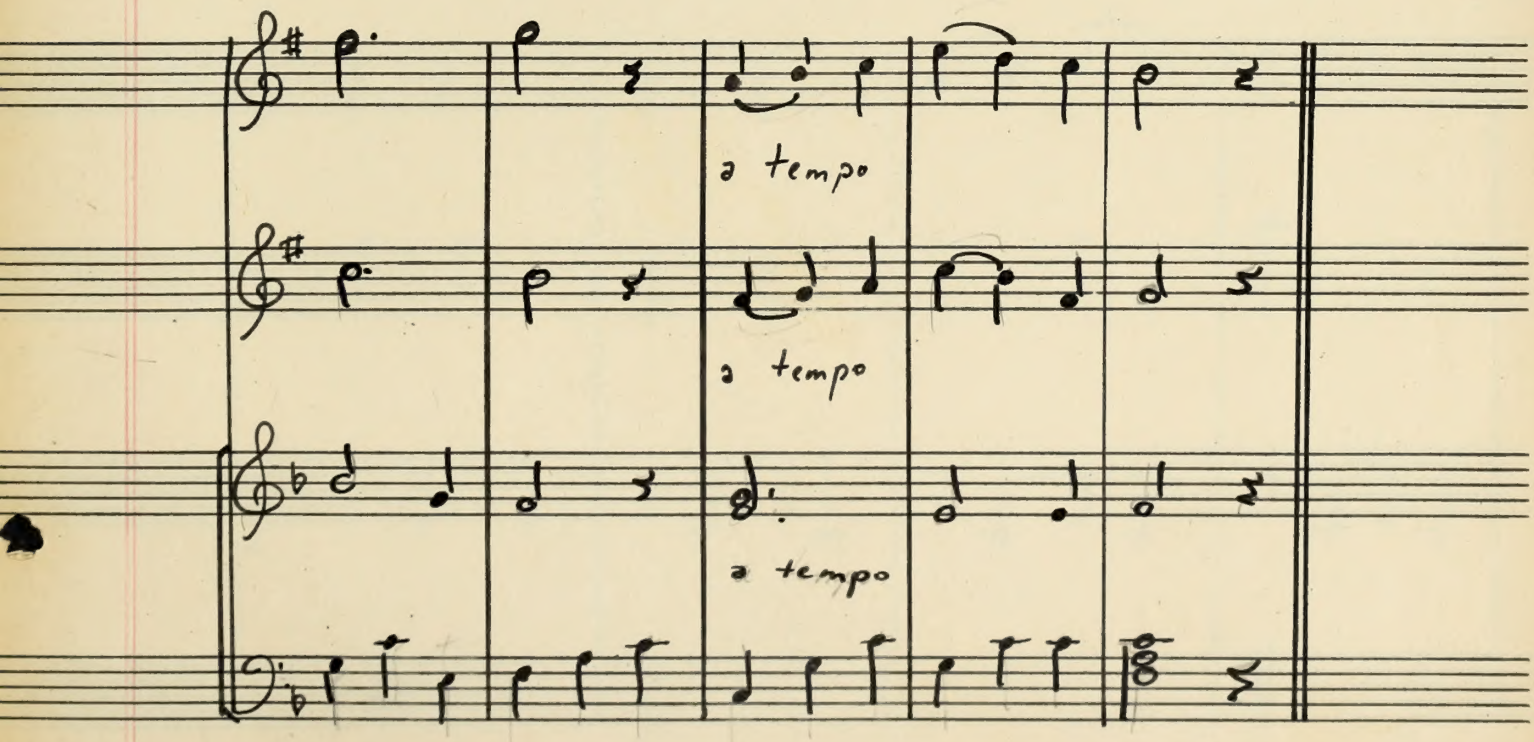
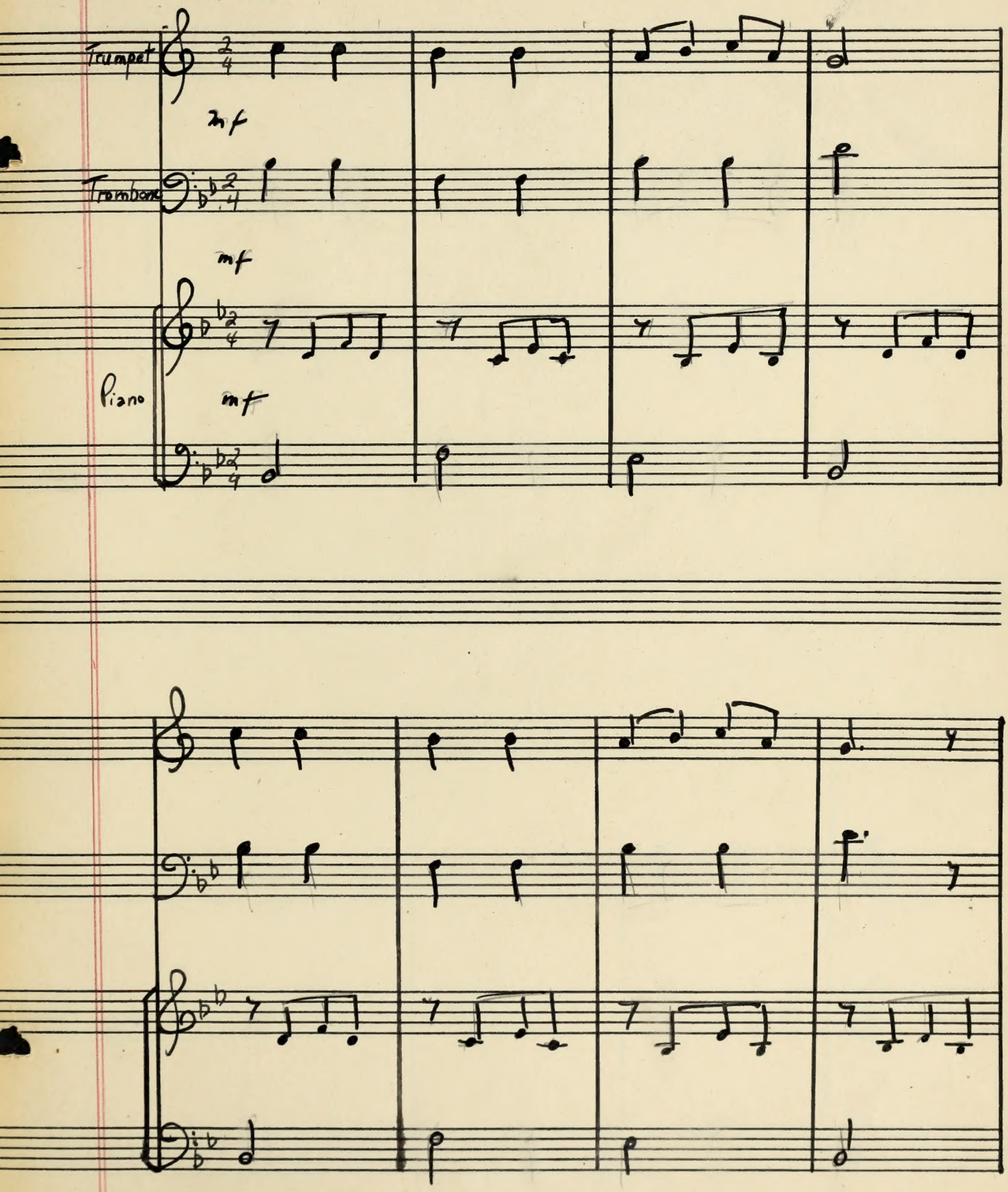

a tempo
a tempo
a tempo

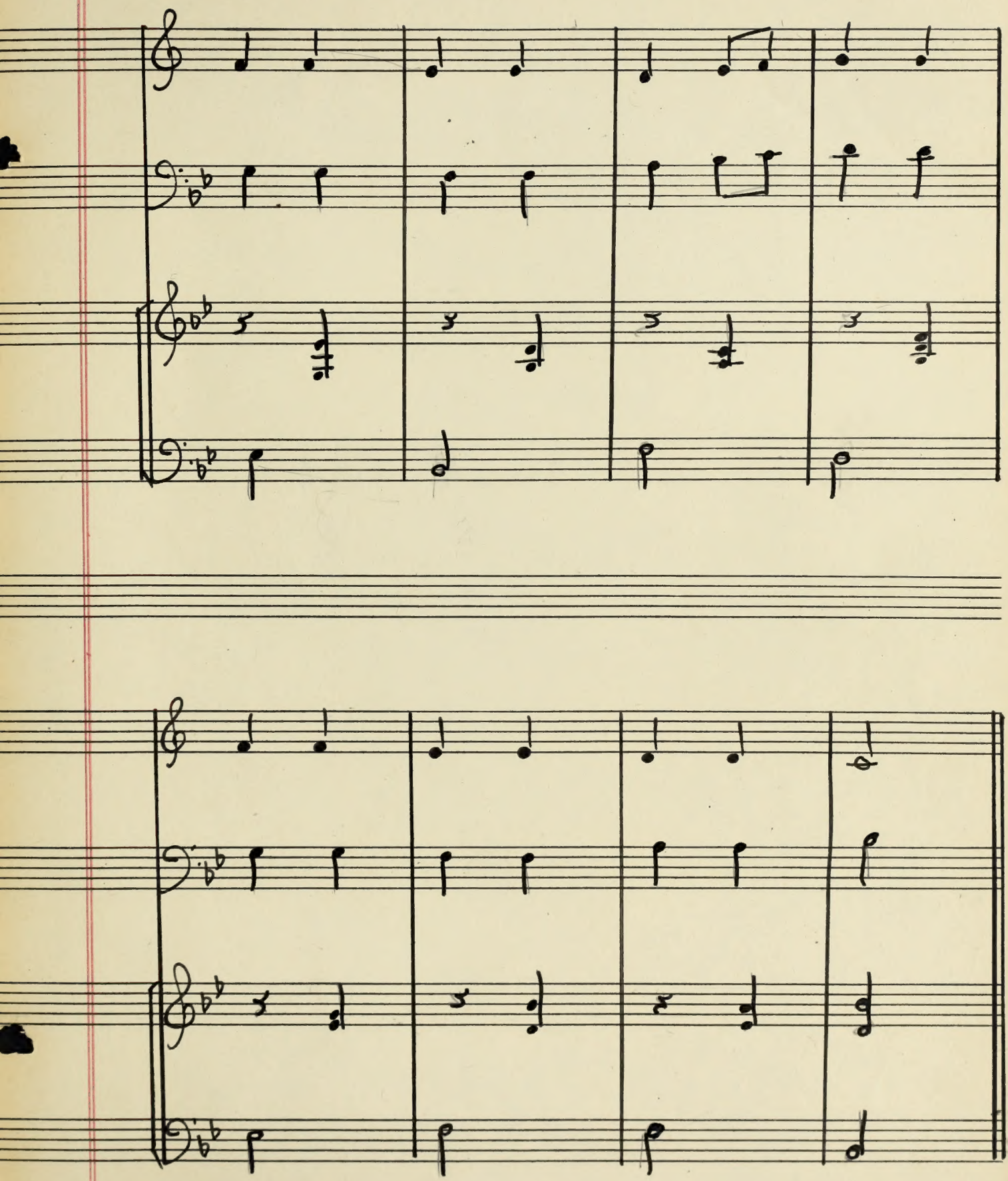
THE GYPSY CAMP

Trumpet, trombone, piano

Russian Folk Song

Moderately slow

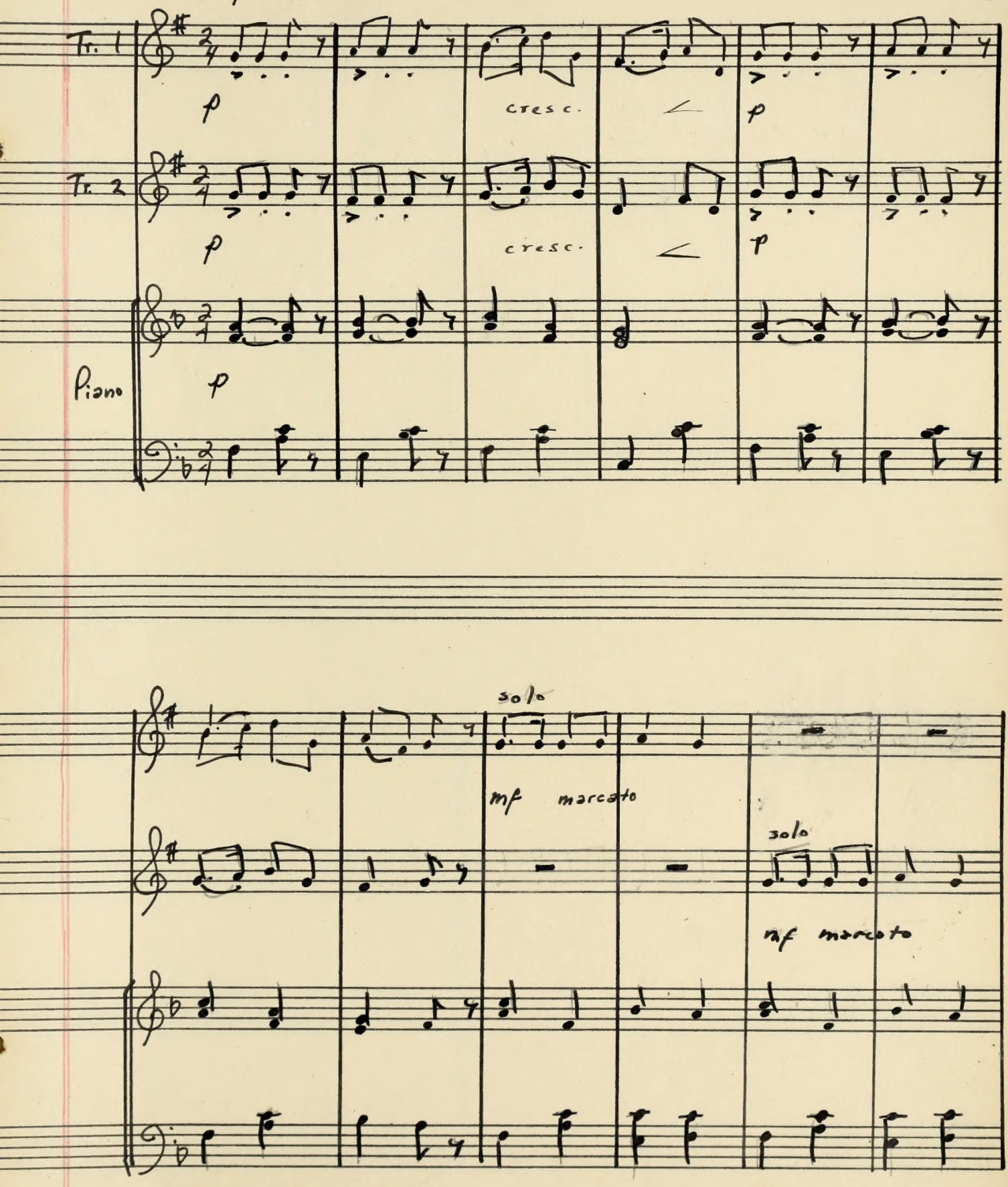




ON THE BRIDGE OF AVIGNON

2 Trumpets and Piano

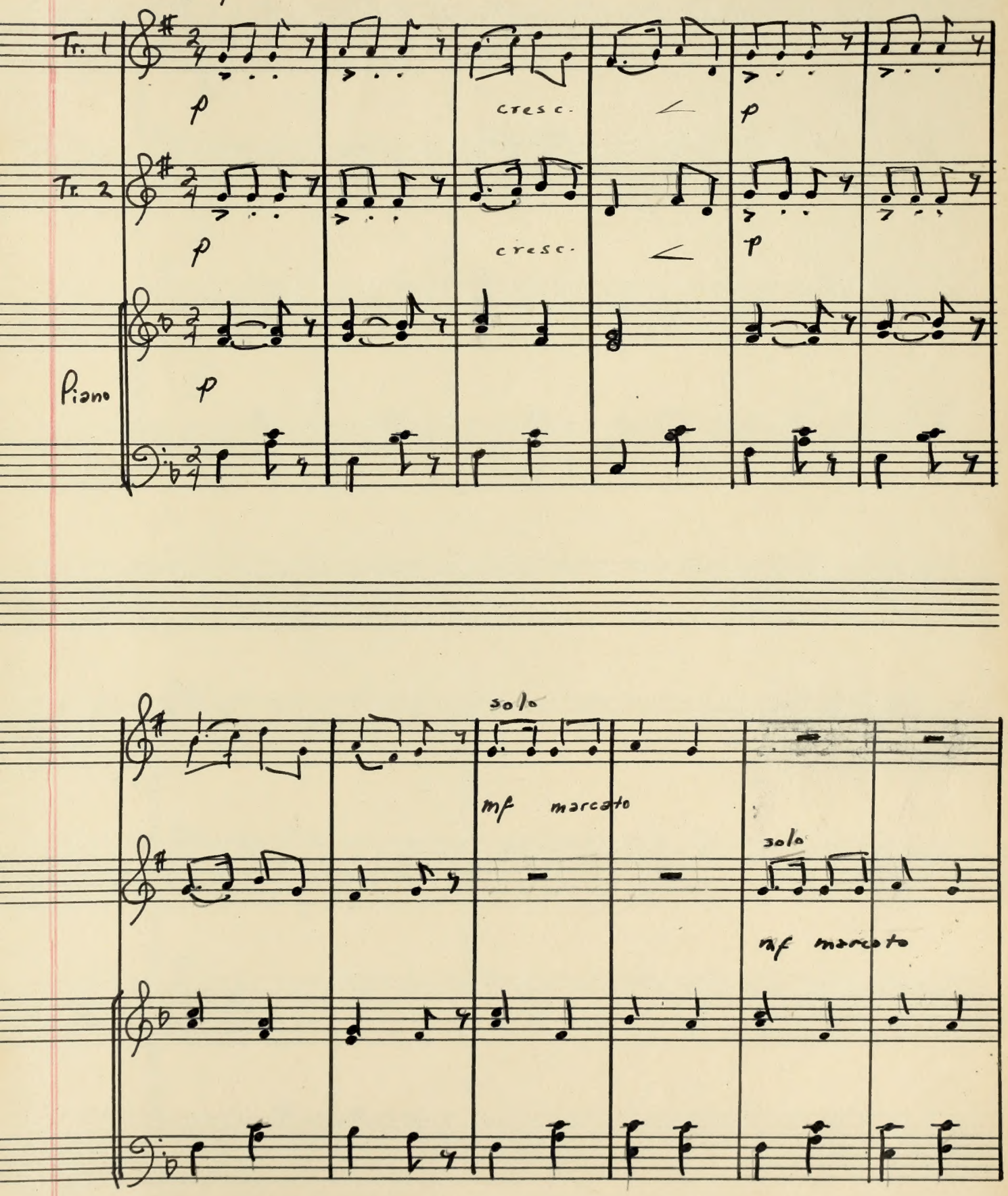
French Folk Song



ON THE BRIDGE OF AVIGNON

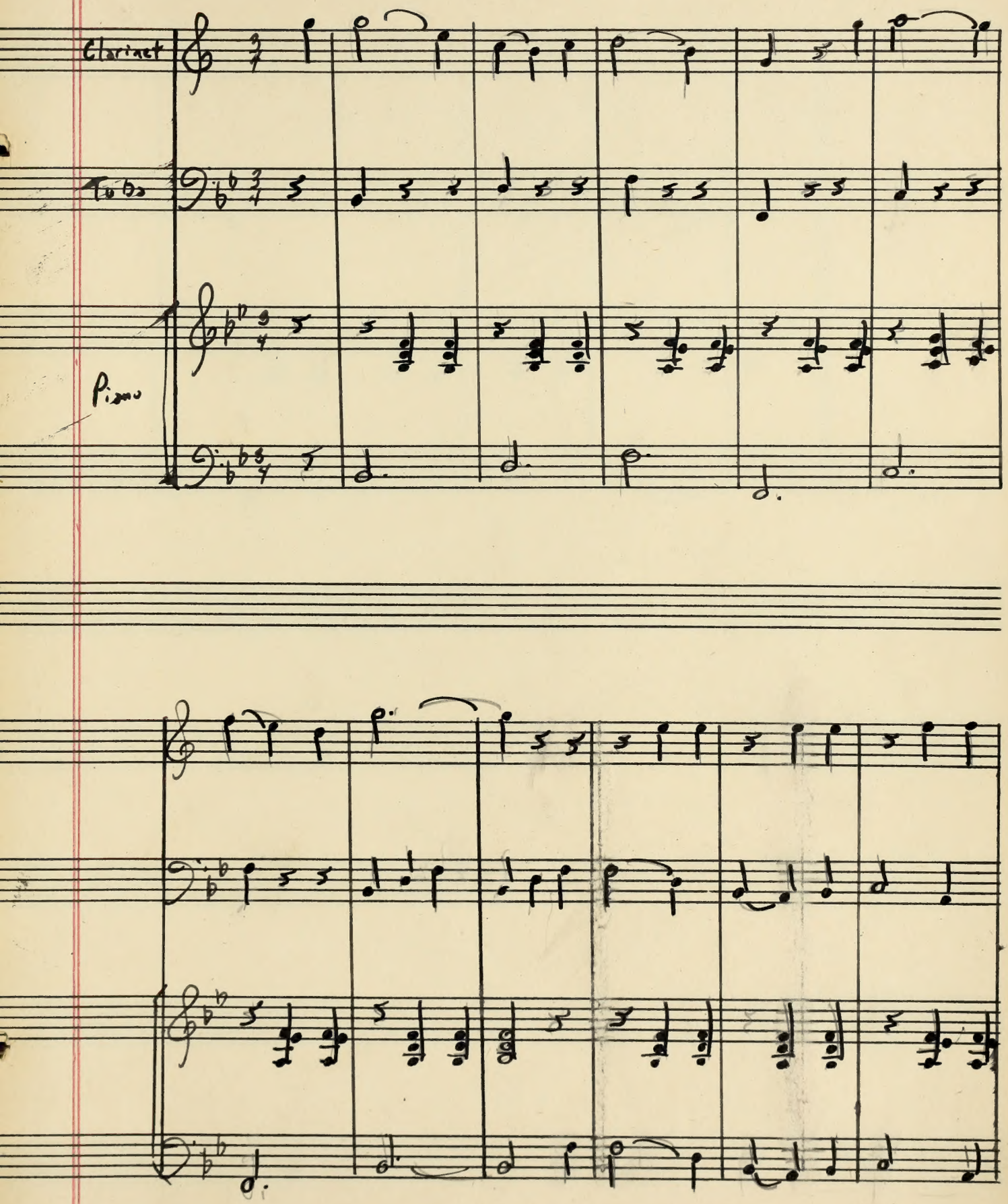
2 Trumpets and Piano

French Folk Song



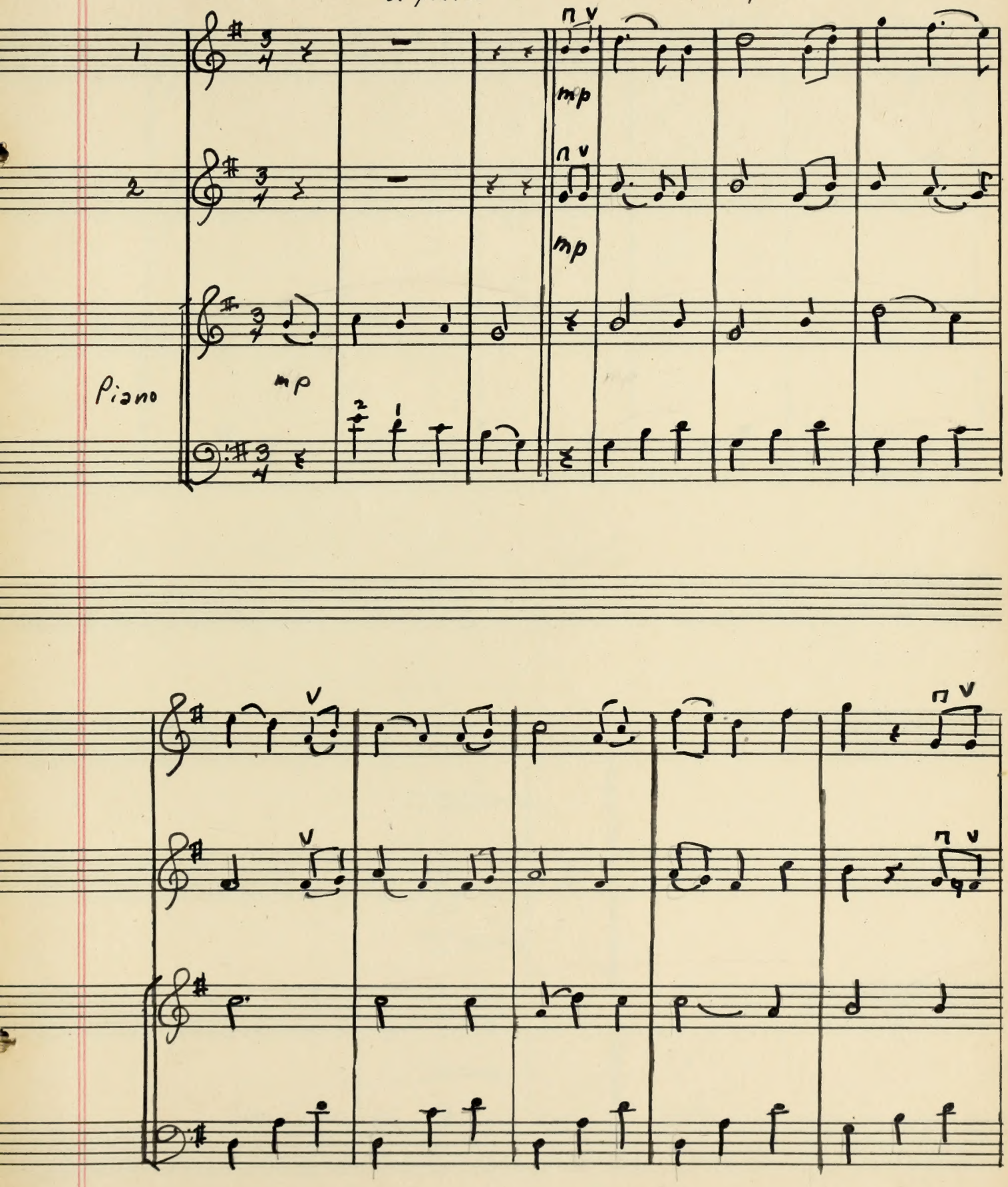
WHERE HAS MY LITTLE DOG GONE?

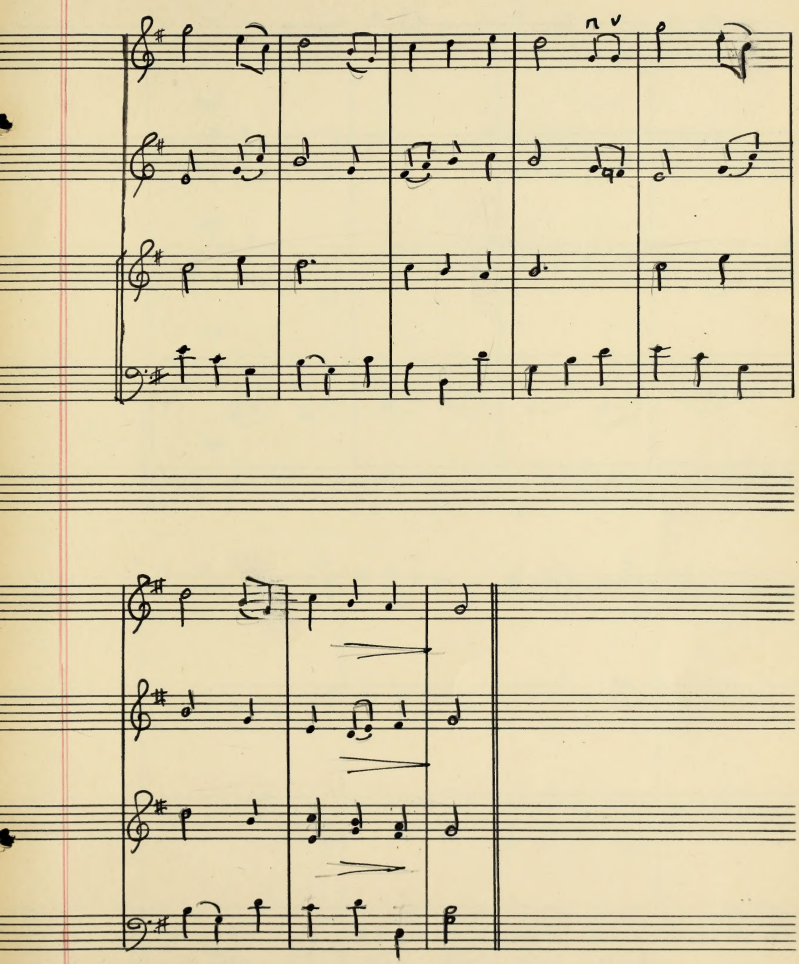
Bb Clarinet, tuba, piano — Novelty



LULLABY - BRAHMS

2 flutes or 2 violins and piano

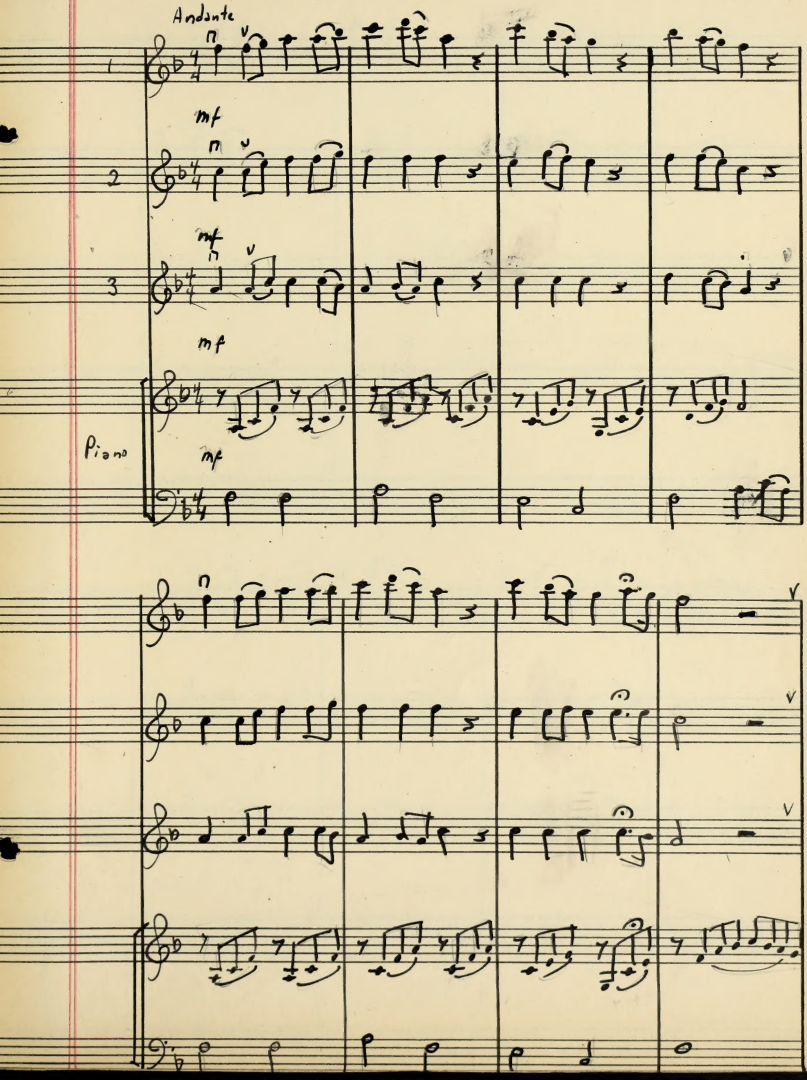




LONG, LONG AGO

3 Flutes or 3 violins and piano

T. H. Bayly

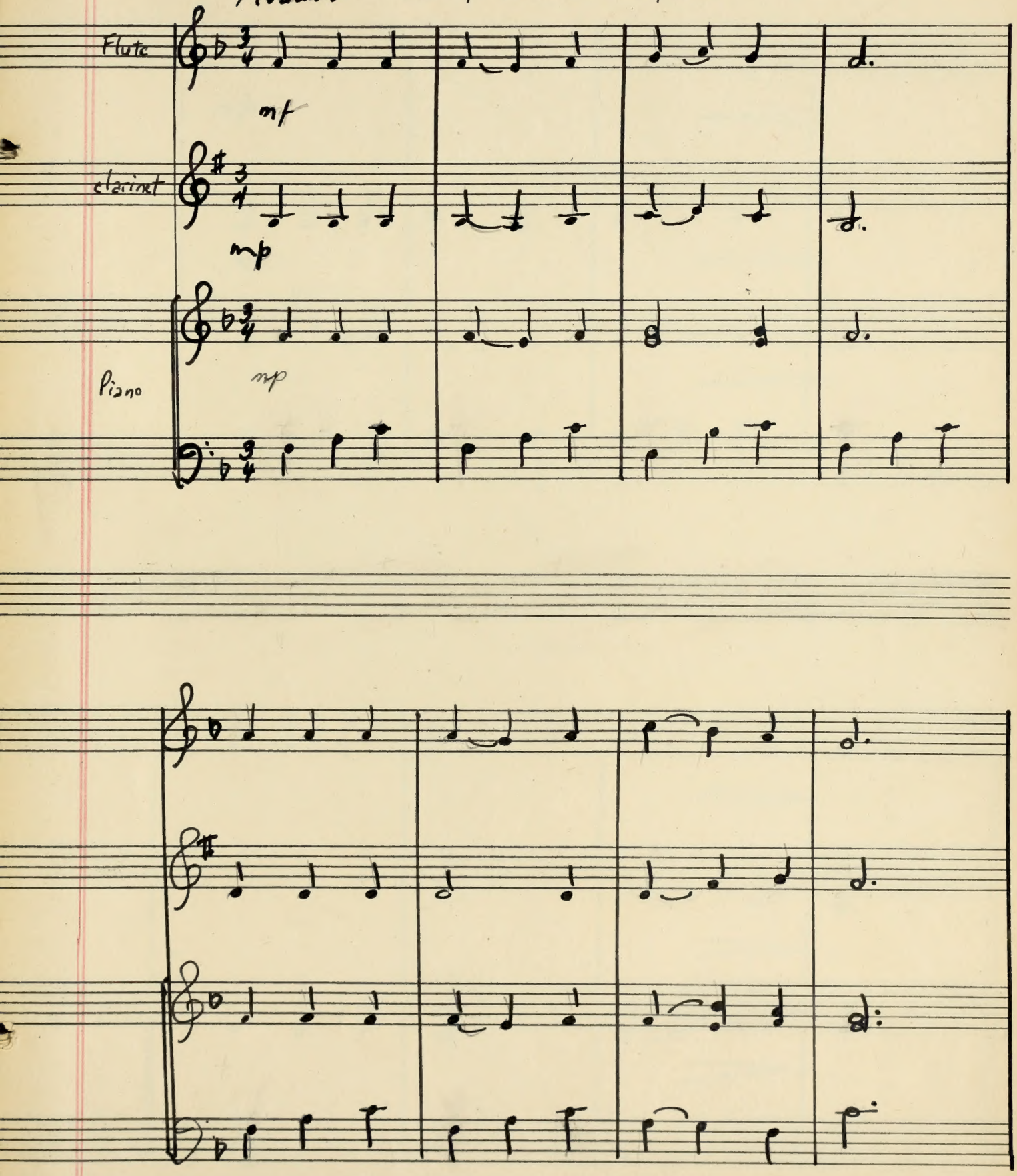


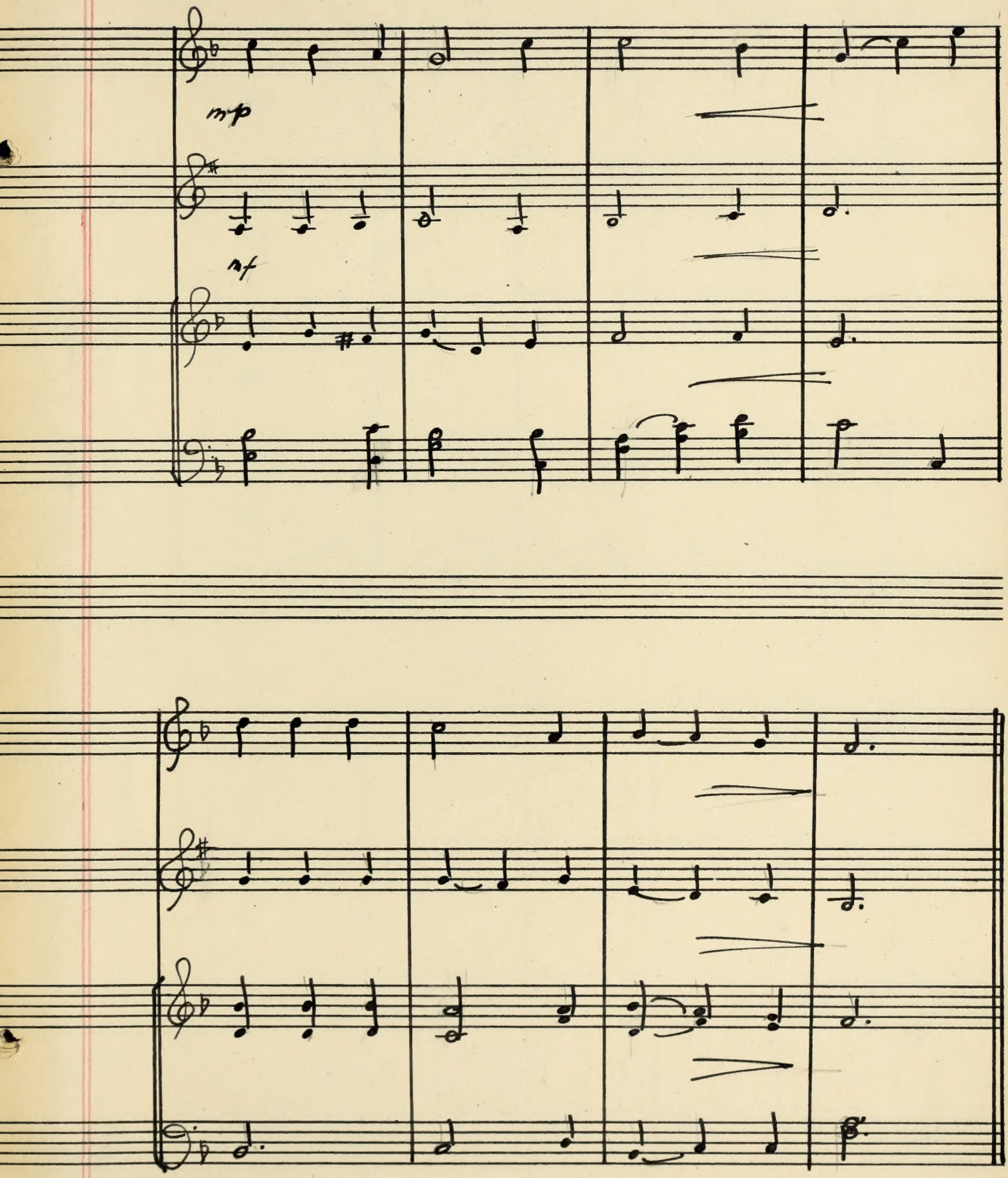
SUN OF MY SOUL

Flute, clarinet and piano

Moderato

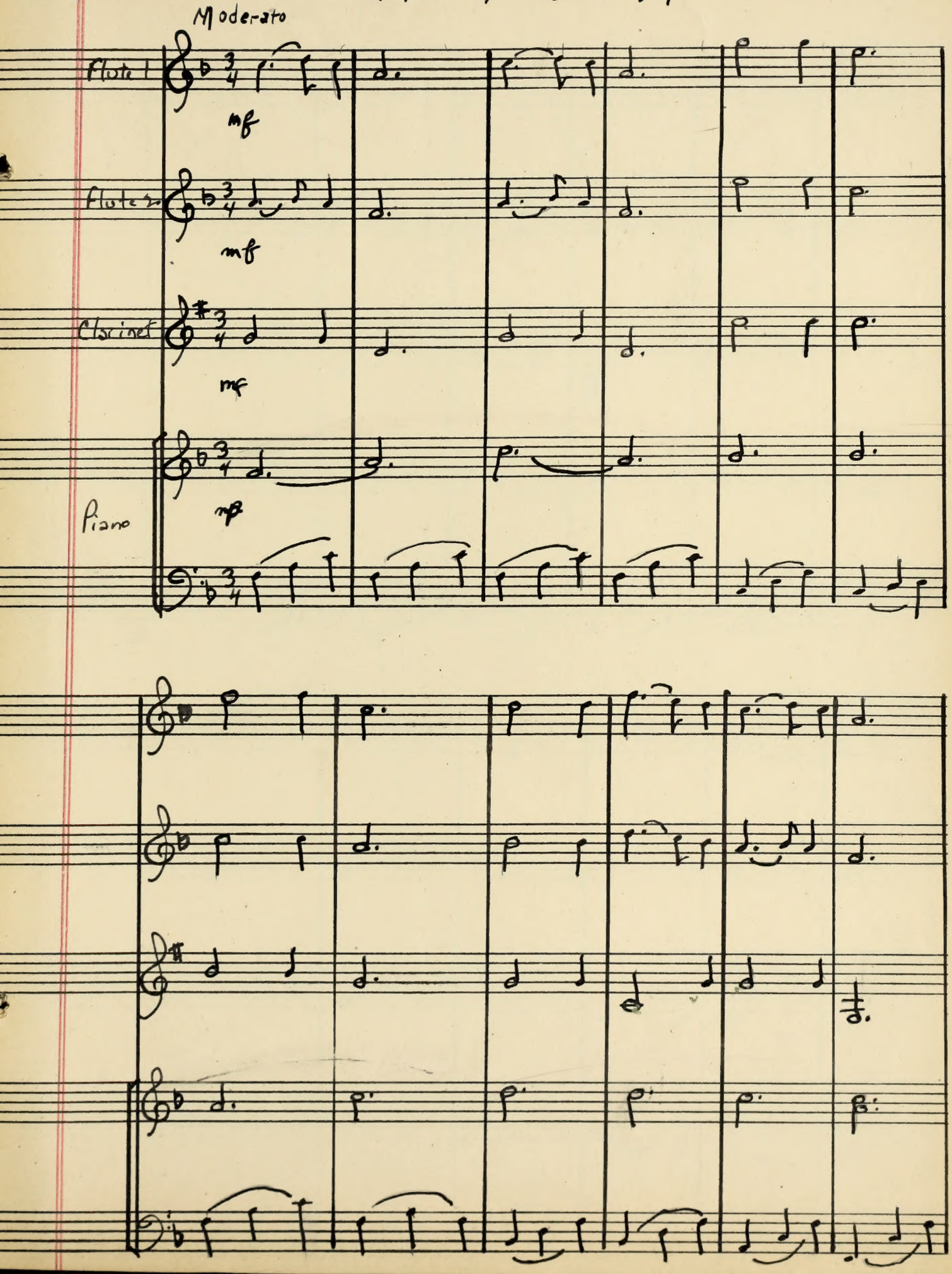
Ritter-Monk

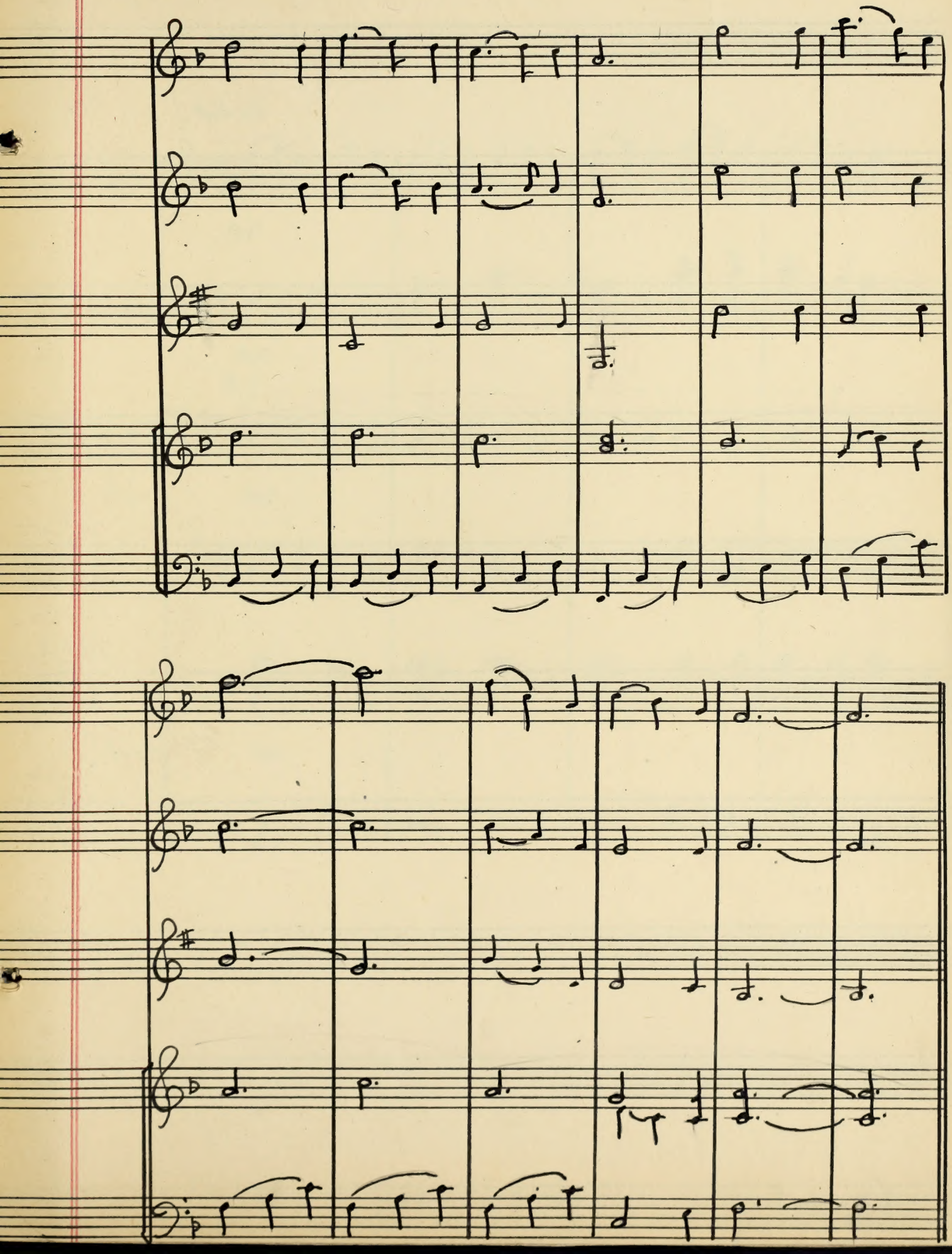



mp
sf

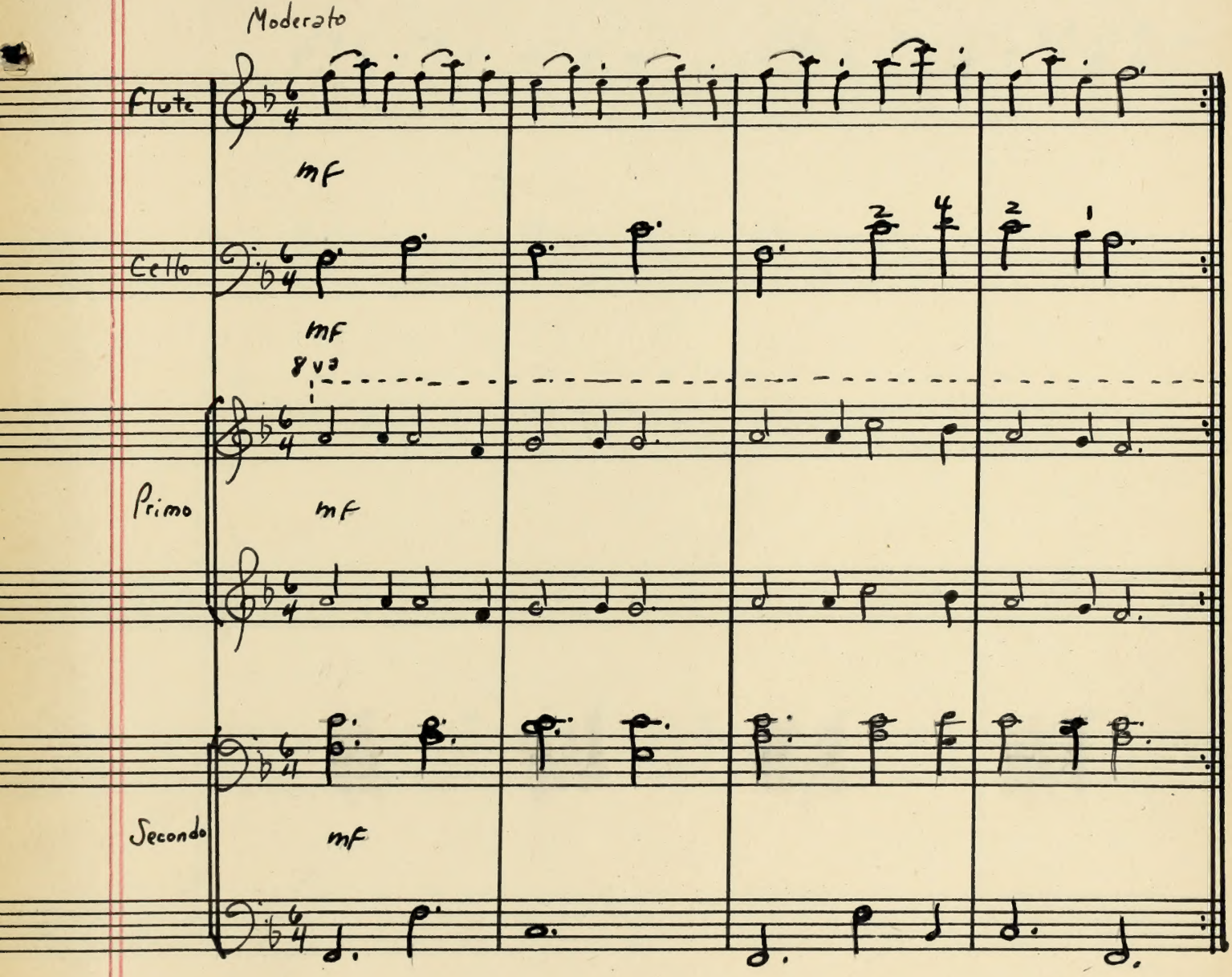
SILENT NIGHT

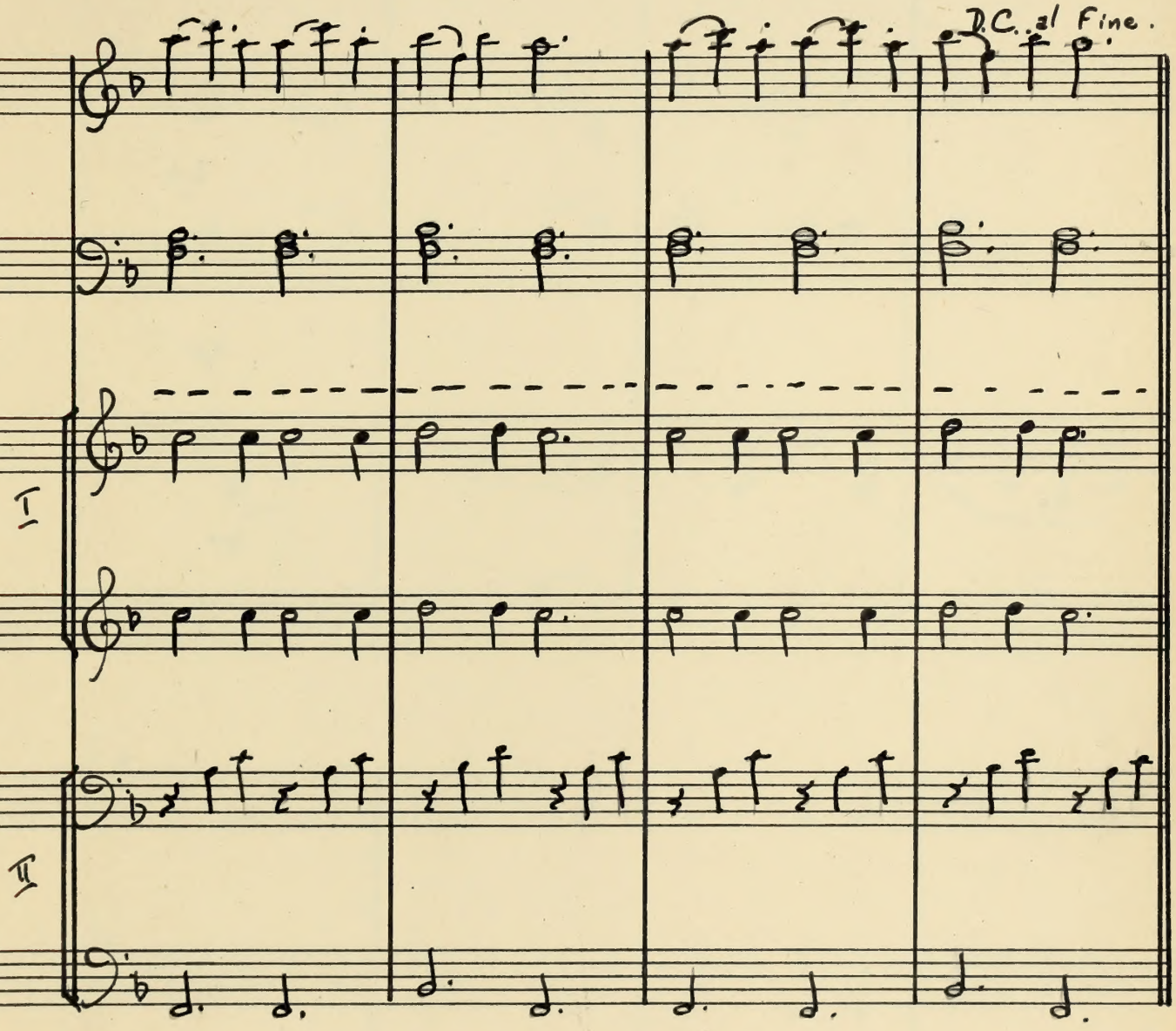
2 Flutes, clarinet, piano





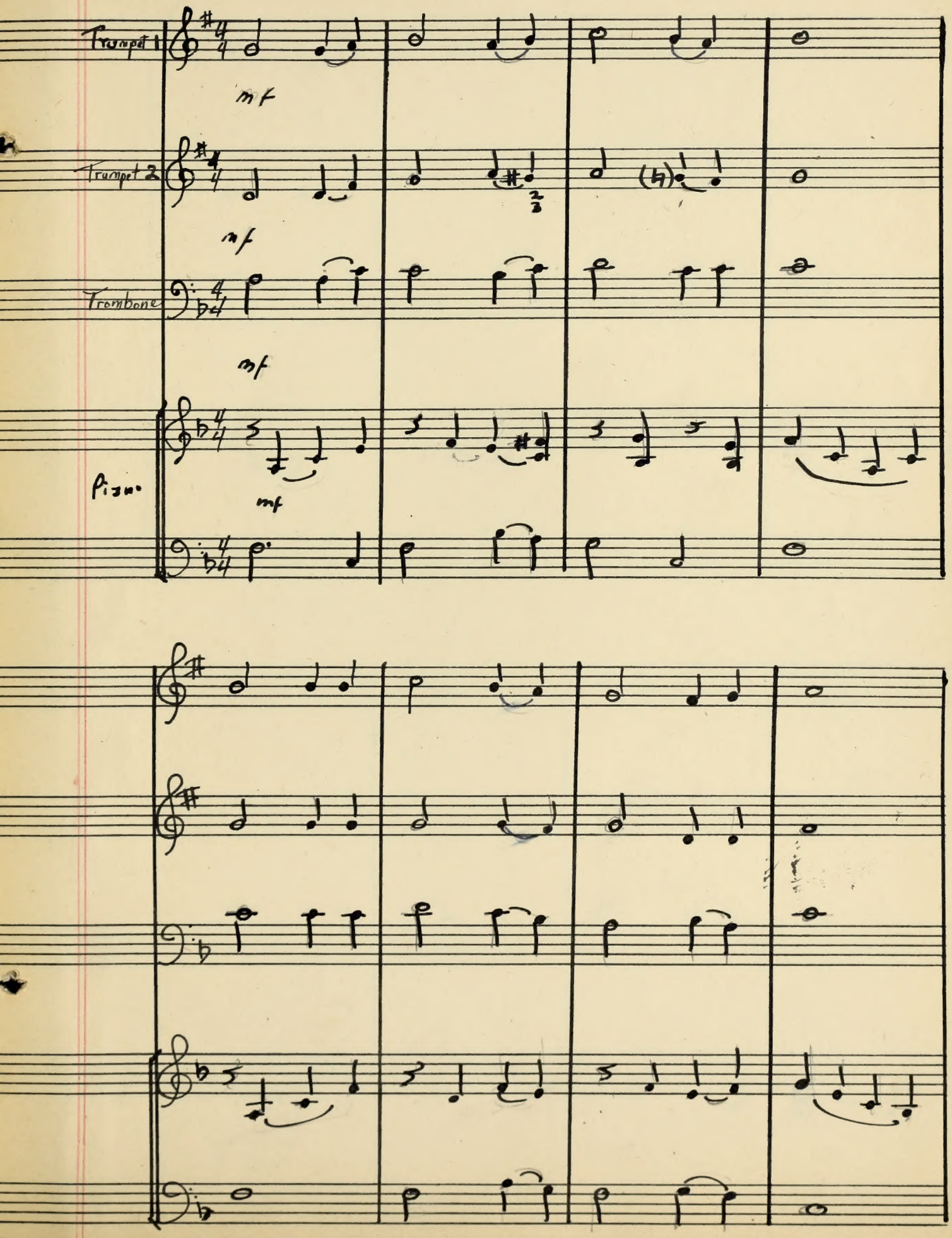
JESUS, LOVER OF MY SOUL
flute, cello and piano duet

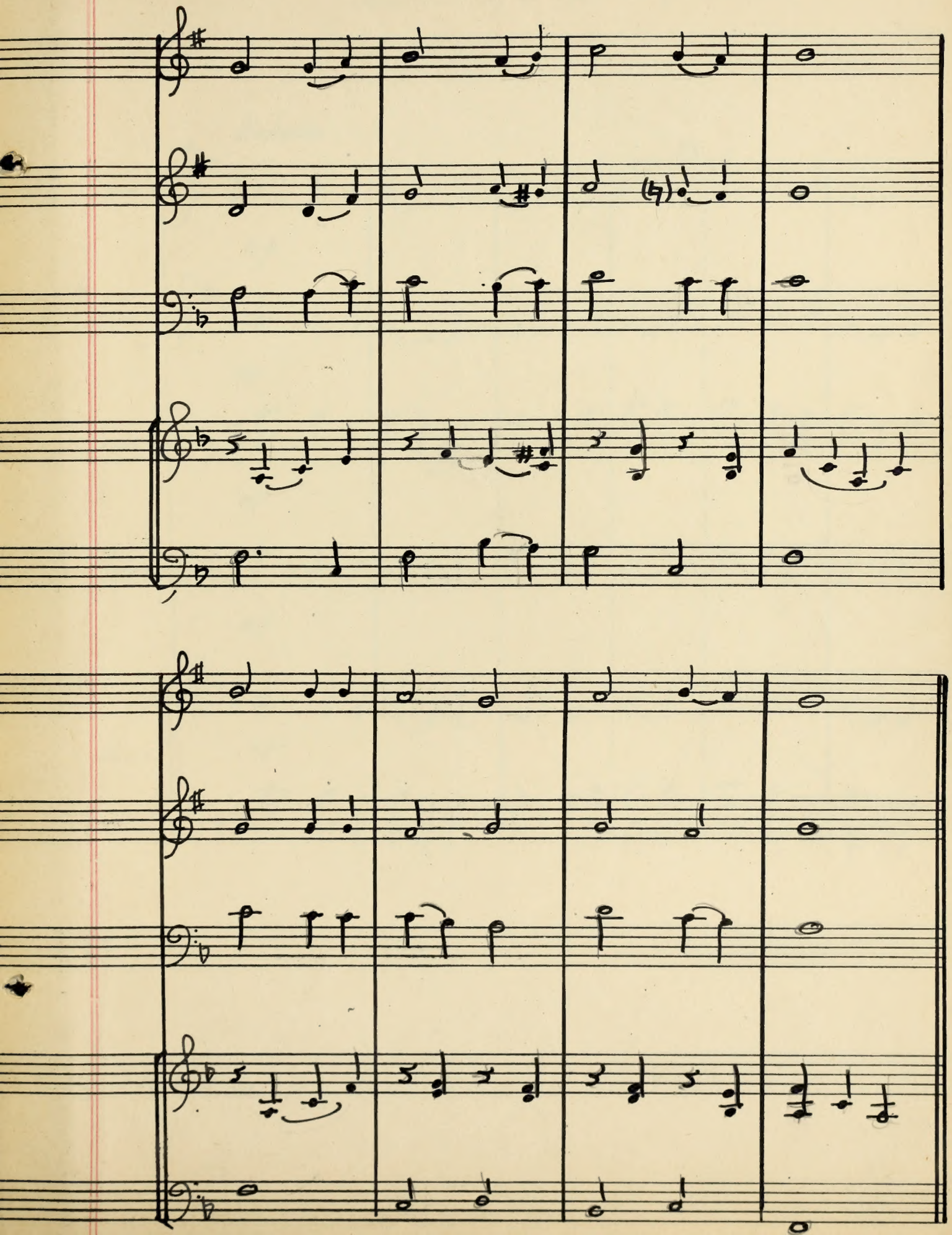



D.C. al Fine.
I
II

WHEN I SURVEY THE WONDROUS CROSS

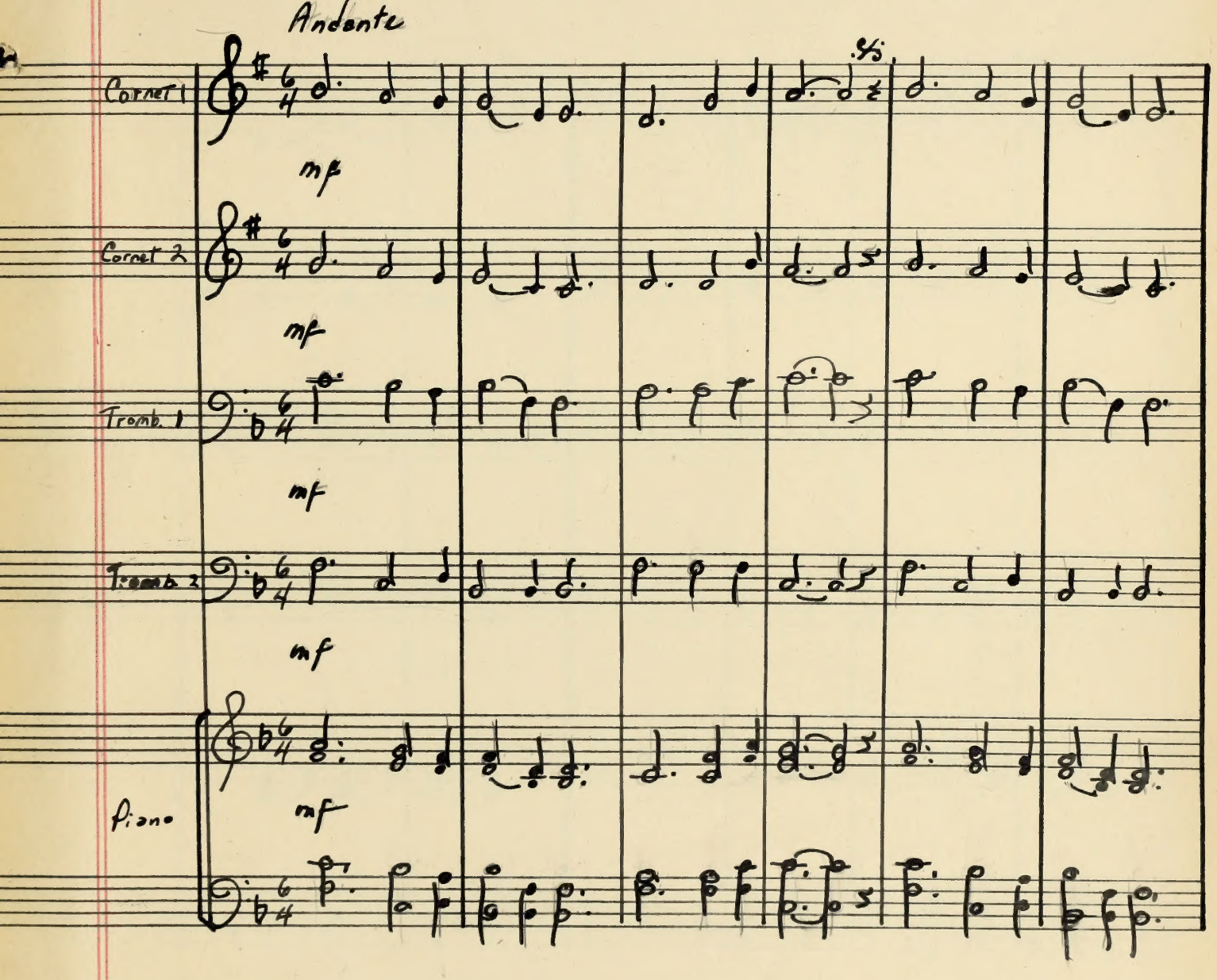
2 Trumpets, trombone and piano

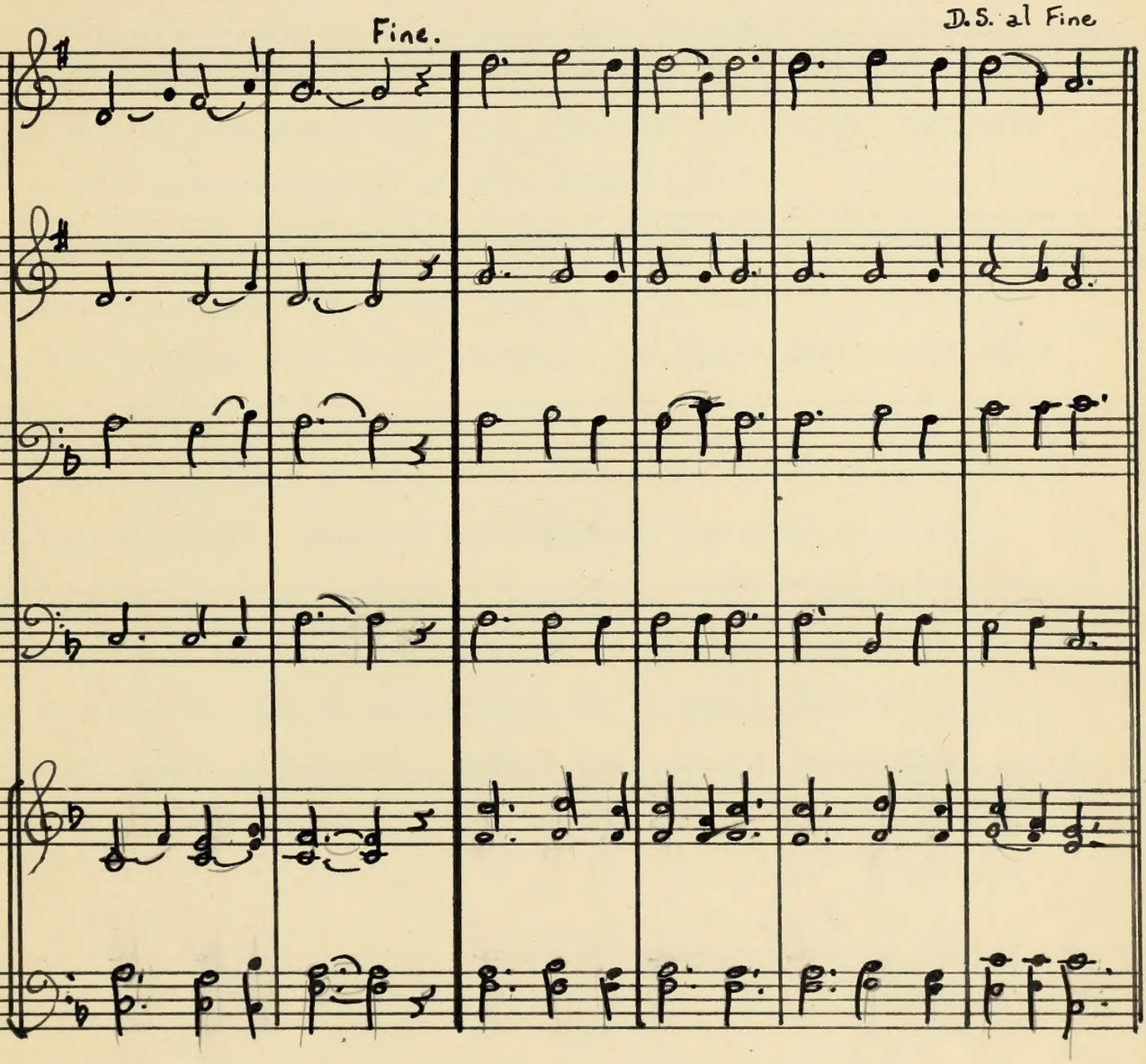




NEARER MY GOD, TO THEE - Lowell Mason

2 Bb Cornets, 2 Trombones and Piano
(Baritones may be substituted for trombones)

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CHAPTER VI

CONCLUSION

The preceding chapters have presented the need for instrumental ensembles, and have stressed the social, musical, and civic values inherent in such experience.

However, a survey and analysis of the material available for beginning ensemble groups indicated a need for attractive material written on a level suitable for the elementary grade student.

In recognition of this need, the author has presented a number of sample ensemble arrangements designed to meet the requirements of this age group.

Although the material included herein has not, as yet, met the test of public school use, it is hoped that it represents at least a small step toward the general improvement of ensemble literature.

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